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On the cover
Never did two women stars get along so well together in a musical as Marilyn Monroe and Jane Russell in "Gentlemen Prefer Blondes." Marilyn got less than $1000 a week; Jane got $100,000 for the film.

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LETTERS

New Doris Day Club

Michael Doyle of East Lansing Michigan writes us that a new Doris Day Collectors Club has been formed to preserve records, movie souvenirs, magazine articles, etc. This group will publish several news letters and exchange collecting information. (Membership $5 yr.) Doris Day Collectors, Mr. Doyle informs us, is the only official Doris Day organization in existence since the demise of the D.D. Society which at one time had over 3000 members.

1534 Cambria, East Lansing, MI 48823. (517-332-4785)

Info on Judy Garland Fan Club

Dear Hollywood Studio:

To advise Sined Relssy of Phoenix, Arizona, the Judy Garland Club is headquartered in London. Information can be obtained by writing to:

Mrs. Gwen Potter
3, Briar Ave., Norbury,
London SW 16 3AB, England

I agree with so many others that your magazine is The Best.

Yours truly,
Robert Rosterman
Fullerton, Calif.

A new book on Amos and Andy

A note from Michael Lefebre of LC Films in Santa Ana, Calif.

Just signed on to a TV special on Amos 'n' Andy as a consultant. Started doing the conventions again. Still slaving away with film and video sales. Also, working on a book on Amos 'n' Andy . . . hope it sells. I dropped a line to the guy who is looking for the TV shows, so that's taken care of.

Best,
Mike

P.S.—Had a baby boy July 3rd! "Robert Michael"

Congratulations, Mike!

Has Sonja Henie programs

I was thrilled to know of your Hollywood Studio Magazine and Studio Collectors Club. I recently became interested in nostalgic Hollywood after I obtained scrapbooks of original magazine and newspaper clippings from my aunt. The collection includes two Sonja Henie programs (with the Hollywood Ice Revue at Chicago Stadium Dec. 1937 and Dec. 1939) and a November 1941 Movie Stars Parade.

I enjoy drawing the movie stars and watching the movies. I am a fan of Tyrone Power. Hopefully, HSM and the Studio Collectors Club would continue my fascination of Hollywood nostalgia. Enclosed is my sub. payment and Classified Ad. Thank you.

Sincerely,
Connie Johnson

A Jeanne Crain Collector

I am so pleased the Hollywood Studio Magazine has succeeded over the years. Each issue is indeed a treasure. Where else can one observe the past, present and hopefuls???

As a Jeanne Crain collector for over 38 years, your magazine has helped me meet endless other collectors and fans. Here's a cute snapshort of Ann Blyth, Roddy McDowell, Jeanne and her husband Paul Brinkman taken in 1949 at a Hollywood costume party. That was a great year for Jeanne Crain, she made "The Fan," "A Letter to Three Wives," and "Pinky" (for which she received an Oscar nomination.

I love to hear from other Jeanne Crain fans!

Charles Finley
10865 Fruitland Drive
Studio City, CA 91604

Loves Susan Hayward Issue

Wish to let you know that I found the story and pictures on **Susan Hayward** simply great. She was certainly an actress who put so much of herself into her films.

The story on Hildegarde was also very interesting.

Wish to thank you for printing my letter concerning **Guy Madison** and also **Joan Leslie** sometime back.

I will be looking (along with many others) for a story on each of them in a future issue of Hollywood Studio magazine. How about it?

Keep up the good work.

C.N. Santos
Oakland, CA

From London

There was a nice photo the other week of Mary Pickford. Yes, Mary again broke into the news, complete with monocle as "Little Lord Fauntleroy." When the story was first made into a film in 1921, Fauntleroy was played by a woman, Mary Pickford, the girl with the curls.

She was 28 when she played the 9-year-old boy—and she also played his mother.

The Little Lord, as created in Frances Hodgson Burnett's sentimental and best-selling Victorian novel, told of a Brooklyn boy who inherits an English earldom and is plunged into an alien world of coronets and Norman blood. . . .

Doug. Elmo Brooks
London

MOVIEREEL

PARAMOUNT DONATES MEMORABILIA TO MOTION PICTURE ACADEMY LIBRARY

Paramount Studios has donated 225 boxes of historic photographic and printed materials to the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences.

Included in the memorabilia are biographies of actors, actresses, technicians and studio executives; publicity releases; scripts, casting records; budget books; publicity stills, set reference stills, biography and production stills, and miscellaneous stills.

Archivist Samuel A. Gill noted that the set reference stills are of considerable research value because of an increased interest in art direction and set design.

He added that biographical data includes information on minor players and studio executives, persons who generally do not have a considerable amount of material published about them.

The material covers approximately the years of 1930 to the mid-1970s. Terry Roach, library administrator, noted some of the material will be added to the library's existing Paramount collection and some will be placed in the library's general files.

LOREN-PONTI LOSE BATTLE OVER ART TREASURES

Sophia Loren and her husband **Carlo Ponti** have lost another battle with Italian courts, this one costing them $6.7 million in art works by Picasso, Braque and others. A ruling by the Italian Supreme Court orders the state to take final possession of the works

Continued on Col. 1 ,next page

Happy Nostalgic Holidays

From **"Our Gang"** at HSM.

MERCOURI CELEBRATES 56th BIRTHDAY

Melina Mercouri, star of the film "Never On Sunday," celebrated her 56th birthday by retaining a seat in the Greek Parliament.

The actress, a member of the Pan-Hellenic Socialist Party, first won a parliamentary seat in 1977 after a seven-year exile during the military dictatorship that ended in 1974. She had been deprived of her Greek citizenship for her outspoken opposition to military rule.

WENDY HILLER WILL STAR OPPOSITE NATALIE WOOD

Wendy Hiller has been signed by Center Theatre Group Ahmanson to star opposite **Natalie Wood** in "Anastasia," which will play the Ahmanson Theatre Feb. 12-March 27.

Founder **Jane Russell** presenting 1981 WAIF Humanitarian Award to **Helen Hayes.**

FIRST OAKIE LECTURE FEATURES LARRY GELBART, HAL KANTER

Larry Gelbart, creator of TV's "M*A*S*H" and screenwriter of "Oh, God!," "The Wrong Box" and "Movie Movie," was the main speaker at the first presentation of a new series on screen comedy, The Jack Oakie Memorial Lecture on Comedy in Film. The program was hosted for the Academy of Motion Picture Arts and Sciences by Hal Kanter.

Gelbart works frequently in motion pictures, and received a 1978 Academy Award nomination for his "Oh, God!" screenplay. "Neighbors," his adaptation of the Thomas Berger novel starring John Belushi and Dan Ackroyd, will be an early December release. Hal Kanter's long career as a writer, director and producer of comedy began at age 18 with a writing job on Jack Oakie's radio show. For television he created "The George Gobel Show" and "Julia," among many others, and served for a time as executive producer of "All in the Family." His screen career, which goes back to the Hope-Crosby "Road" pictures, includes some 25 screenplays.

The lectureship, which will annually feature artists involved in the writing, directing and performing of motion picture comedy, has been named in honor of Jack Oakie, whose career included performances in eighty-seven screen comedies and an Academy Award nomination for his satirical portrait of a Mussolini-like head of state in 1940's "The Great Dictator." The series has been made possible by an endowment from Mrs. Jack Oakie.

Holiday time—A rare photograph of **Carole Lombard** in the Twenties.

now being held at the Brera Museum in Milan. The confiscation was the latest move against the producer, who was convicted in absentia in 1979 of currency smuggling through his film company and was sentenced to four years in prison and fined 22 billion lire ($27 million). Ponti, who has been living with his wife and children in Paris, has not returned to his native land since his legal troubles began and has neither served the sentence nor paid the fine. The Ponti's have recently purchased a California home in Hidden Hills near Los Angeles.

AMAPS PRESENTS

Rare Technical Footage

"Color, Sound and Wide Screen: A Popular History on Film," illustrating the various formats and processes with rare footage, including the first screening in more than fifty years of the 1921 experimental sound films of Orlando Kellum, was a recent presentation at the Academy. These films, restored by the U.C.L.A. Film Archives, include D.W. Griffith's introduction to "Dream Street" and remarks by labor leader Samuel Gompers. Another rare clip in the sound portion of the program is of Calvin Coolidge in a 1925 Lee De Forest short, making an economic address remarkably similar to recent ones. Other sound demonstrations include a 1913 Edison short, the Theodore Case-E.I. Sponable tests from the mid-twenties,

Continued on Page 40

FILM ACADEMY LIBRARY RECEIVES GIFT OF STEVENS CAREER PAPERS

The **George Stevens Collection** of personal and career papers, the largest and most complete such collection ever received by the Academy of Motion Picture Arts and Sciences, has been presented by George Stevens, Jr., to the Margaret Herrick Library of the Academy.

Stevens was the director of such classic works as "Alice Adams," "Gunga Din," "I Remember Mama," "Shane," "Giant," "The Diary of Anne Frank," "The Greatest Story Ever Told" and "A Place in the Sun." He died in 1975.

The collection includes scripts from Stevens' films, still photographs, letters and correspondence from important collaborators, costume drawings and set design sketches. A unique aspect of this incredible collection is the inclusion of Stevens' production papers, which document in detail pre-production, filming and post-production activities for each of his films, as well as story conferences, editing and publicity activities.

Stevens' career spanned almost 50 years from his beginnings as a cameraman in the 20s to his position as a preeminent director/producer. He received nine Academy Award nominations and two Oscars for best directing as well as the Irving G. Thalberg Memorial Award from the Academy. He served for 14 years on the Academy's Board of Governors and as president of the Academy.

"My father was very thoughtful about life and about the arts and sciences of filmmaking," Stevens, Jr., said in presenting the papers. "I think he would be pleased that his papers and material are here at the Academy to further knowledge and exploration of those arts and sciences."

FRANK CAPRA SLATED FOR AFI ACHIEVEMENT AWARD

Frank Capra has been selected to receive the American Film Institute's 10th Life Achievement Award by the org's board of trustees.

Winner of three Oscars for directing "It Happened One Night," "Mr. Deeds Goes To Town" and "You Can't Take It With You," 84-year-old Capra will be saluted at a black-tie dinner March 11 at the Beverly Hilton Hotel.

HOLLYWOOD—Famous film directors **King Vidor,** seated left, and **Rouben Mamoulian,** seated right, were among guests at a reception during which **George Stevens Jr.,** standing left center, presented the personal career papers of his father, George Stevens, to the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences. Marvin Mirisch, standing right, first vice-president of the Academy and president of the Academy Foundation, accepeted the papers on behalf of the Library. The reception was followed by a tribute to Stevens' career in the Academy's theater, which included a screening of Stevens' feature, "A Place in the Sun."

STAGE NEWS & REVIEWS

by Kirk Crivello

Gene Nelson's readying to direct-stage "A Salute to the Movie Musicals" heading out with **Cyd Charisse, Tony Martin, Dorothy Lamour, Kathryn Grayson, Phil Harris and Don Ameche.** What about **Alice Faye? Lamour** is preparing to tour with a one-woman concert, recalling her long career with film clips and songs.

The "Swingin Singin Ladies" rolled into the Huntington Hartford with a potpourri of talented singers—**Patty Andrews, Lainie Kazan, Eartha Kitt and Della Reese.** The Vine Street showcase next features **Lindsay Wagner** and **Valerie Harper** in the overdue "A Coupla White Chicks Sitting Around Talking."

Yvonne De Carlo was partially effective in "Hello Dolly!" at the Grand Hotel in Anaheim. The theatre is now under the supervision of **Frank Wyka. De Carlo** maintains her scatterbrained Dolly Levi and brings us over to her side. She is a fascinating performer and though she does not have a remarkable voice, carries her end of the show in the original **Carol Channing** triumph.

Gregory Harrison, who stars with **Pernell Roberts** in TV's "Trapper John, M.D.," stars in a revival of "The Hasty Heart," **John Patrick's** 1945 drama about a sensitive soldier, at Hollywood's Cast Theatre.

Paul Michael Glaser, who gained fame starring with **David Soul** on the "Starsky and Hutch" TV-series, stars in the premiere of the new play, "The Lady Cries Murder" at West Hollywood's Matrix Theatre. It's staged by prominent Broadway director **Joseph Hardy. Julie Payne** and **Robert Picardo** are also in the cast.

Phyllis Diller and **Hermione Gingold** headline in a revival of the classic farce, "Arsenic and Old Lace" at the newly acquired **Nederlander** Wilshire Theatre.

Around New York: **Raquel Welch** becomes "Woman of the Year" when its star, **Lauren Bacall,** takes her vacation with co-star/boyfriend **Harry Guardino.** It's a wise career move for **Welch . . . Ann Miller** has just celebrated her second anniversary with **Mickey Rooney** in "Sugar Babies." Ann signed a new contract to remain with the show another year . . . **Darren McGavin** got miffed when Big Apple producers shortened his part in the musical, "The First" —so he quit . . . **Farley Granger** is the new star of **Ira Levin's** clever mystery, "Deathtrap," now the longest-running comedy thriller in Broadway history.

MAN ABOUT TOWN
LEE GRAHAM ...

Elizabeth Taylor and **Rock Hudson** at Chasen's party following her opening at the Ahmanson in "The Little Foxes." (Photo by Yani Begakis)

Elizabeth Taylor had done it all. From child star to fabled beauty and mature woman; seven marriages; major scandals; unprecedented million-dollar salaries, and many illnesses including brushes with death. What could be left? Well, the only thing she hadn't tackled was the stage.

Now that has been conquered. The glamorous grandmother arrived at the Ahmanson in **"The Little Foxes"** with an opening unlike any in Music Center history. A star in a star role!

Among special guests at Chasen's supper for Liz following her opening was America's foremost woman playwright, Lillian Hellman, who wrote "Foxes" in 1939. At 76, still uncomfortable with theatre, she keeps hard at work "in a world that is not my world, although it has been my life."

Violet-eyed Elizabeth enjoyed reunions with old friends. Like **Roddy McDowell**, with whom she formed a lasting friendship on the set of "Lassie Come Home" when she was 11. Or **Rock Hudson**, a close friend since "Giant" (1956). And Helen Rose who designed Liz's bridal outfits when she wed Nicky Hilton, Michael Wilding and Mike Todd.

★ ★ ★

No way will all work and no play make **Ann Miller** a dull girl. Here on leave from "Sugar Babies" to film a "Love Boat" segment, she was up at the crack of dawn to be on the set. The average person would be too tired to go out after a hard day at the studio. But Ann is not an average person. The peppy lady was wined and dined continually.

Of all the gatherings, the one with the most heart was probably the dressy dinner dance given by Valerie and Nat Dumont at Jimmy's in Beverly Hills. The Dumonts were matron of honor and best man when Ann married Arthur Cameron in Mexico.

Adding to the spirit of friendship, Ann, **Peggy Lee** and **Ethel Merman** became "The Andrews Sisters" and made a lively trio singing "Happy Birthday" to Nat.

At one point the dance floor cleared for Ann and Hermes Pan to do a bit of exhibition dancing. Their friendship started at RKO in the Thirties when Hermes was dance director on Ann's early pictures, "Stage Door" and Radio City Revels." Hermes was also Ann's first date. He thought she was 18; she was really 14.

★ ★ ★

Although Ann is back tapping on Broadway in "Sugar Babies," she didn't leave without a final "farewell" party.

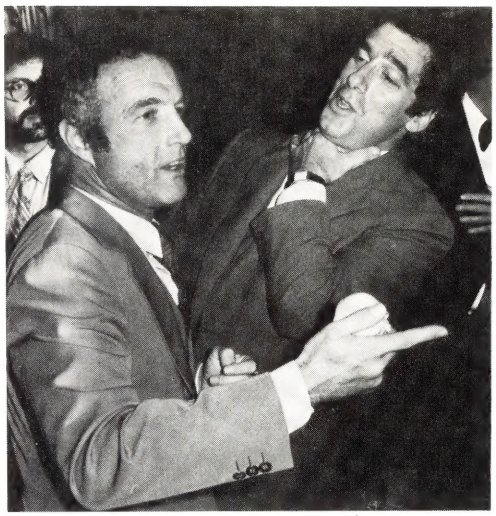
The casual evening was hosted by Ann's long time friend, Jeff Parker and theatre magnate Tom Cooper at the latter's hillside home. Ladies in slacks, men in sport shirts were treated to film clips of guests on Cooper's wide screen in glorious Technicolor. Ann sat next to her best friend, **Kathryn Grayson** who made a big salad and brought desserts for the buffet. Ann and Katie told me they met in 1941 when Ann (in her only appearance as a blonde) was making "Priorities on Parade" with Johnnie Johnston who, seven years later, would become Kathryn's second husband.

It was like an MGM reunion! Along with clips of Ann dancing and Kathryn singing, we also saw Virginia O'Brien, Marsha Hunt and Betty Garrett who obliged by entertaining in person afterwards.

Adding to the fun was **Jane**

Unusual trio, **Peggy Lee, Ethel Merman** and **Ann Miller,** singing at welcome party for Ann when she arrived here for a three week "working vacation."

Jane Withers, Man About Town Graham, Ann Miller and her best friend, **Kathryn Grayson,** at farewell party before Ann returned to "Sugar Babies" on Broadway. (Photo by Frank Edwards.



Buddies **James Caan** and **Elliott Gould** clown around at soiree following the latter's opening in "Come Blow Your Horn."

Durable glamour queen **Lana Turner** arrives at National Film Society's Artistry in Cinema Awards. (Photo by Yani Begakis)

Withers, who, when she laughs, is still a tomboy, just as she was so many years ago when she was growing up on the screen before the world's eyes.

★ ★ ★

If there was a comedy of the Sixties, it had to be "Come Blow Your Horn," which started **Neil Simon** on his playwriting career. If there was an actor of the Sixties, it had to be **Elliot Gould,** the archetype of the urban American man of the era. The show and star were together in the Eighties at the Huntington Hartford.

Warren Berlinger, who played the younger bother on Broadway in the original "Horn" was co-producer and director having brought the show and star together for this production at Burt Reynolds Dinner Theatre in Florida. It may have been a hit there. It wasn't here.

Gould's nonstop cinematizing with hits like "M*A*S*H" and "Bob and Carol and Ted and Alice" has slowed down. He's been working, but who's seen his recent films?

Considerably heavier, the 43-year-old macho star, who didn't travel well in the Seventies, was hoping that "Come Blow Your Horn" would be the first on his comeback trail. It would be nice to report that it is. It would also be untrue.

★ ★ ★

Black tie was the attire, informality was the keynote when the Frances Goldwyn Lodge was dedicated at the Motion Picture Country House in commemoration of the 60th anniversary of the Motion Picture and Television Fund. On tape President Reagan recalled his own participation in the early days of the facility.

Mrs. Goldwyn left over $35 million from the sale of her husband's Goldwyn Studios last year to the fund. **George Cukor** remembered her generosity in accepting the dedication.

After the cocktails at the Lodge we moved on to dinner at the dining room where residents of the House eat daily. Two residents on hand were 85-year-old **Viola Dana,** as effervescent as in her silent film days, and **Stepin Fetchit,** who, although in a wheelchair and with his speech impaired, had as much fun as anyone.

Virginia Mayo, just back from three months in Texas dinner theatres, told me Frances Goldwyn was like a mother to her when she was a naive young girl under contract. Virginia and another Goldwyn star, her leading man in "Best Years of Our Lives," **Dana Andrews,** white haired and retired, enjoyed a rare reunion.

★ ★ ★

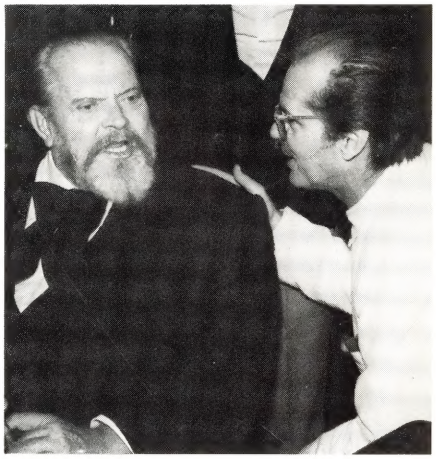
The dinner came to an abrupt halt! Platoons of photographers and fans went wild. Even the stars in the Universal Sheraton Ballroom were agog. All eyes turned as svelte **Lana Turner,** in a silver sequined gown, made her late, and very theatrical, entrance. With that old sexy Turner walk and new short hair, she remains, at 61, Tinseltown's all time glamour girl.

Lana was THE MOVIE STAR of the National Film Society's sixth "Artisty in Cinema" awards. Others who received recognition were Dorothy Lamour (a favorite), Vincent Price (very amusing), Gale Sondergaard (on too long), Stepin Fetchit (out of his wheelchair doing his famous shuffle with a walker), ailing Margaret Hamilton, accepting over the phone from New York, director Richard Rush, Miklos Rozsa, author Ron Haver, Robert Wise, and Phyllis Diller who cracked, "I've been done over so many times my next face lift will be Caesarian," as she received the surprise Humanitarian Award.

Another highlight of the three-day Movie/Video Expo was the musical luncheon where the first "Ellie Award" was presented to **Eleanor Powell** by Gene Nelson.

★ ★ ★

Forty years after he erupted in films with his volcanic production of "Citizen Kane," attention focused on **Orson Welles** is more retrospective than contemporary. And so it was when the one-time boy wonder (now 66) actor-producer-director-writer-prestidigitator, walking with a cane, was honored by the Hollywood Foreign Press Association in recognition of his contribution to cinema.



Awesome **Orson Welles** in a serious discussion with **Jack Nicholson** at Hollywood Foreign Press Association's tribute to Welles.

Following a three-day showing of his films, the tribute was climaxed by a formal dinner at the Beverly Hilton. Known for his wine commercials, Welles stuck to Perrier as he noted "Making films is like having a mistress—it's easier when you have money."

Among those saluting the oversized "enfant terrible" were such film makers as Richard Brooks, Peter O'Toole, Mark Rydell, David Carradine, Richard Rush, Jack Nicholson, Roger Vadim, Henry Jaglom, Joan Hackett and Bernardo Bertolucci.

The Cover Story

JANE RUSSELL

in "The Outlaw"

Remarkable Jane Russell

The star with a dual career

By George Haddad-Garcia

"If I had it to do over again, I'd like to be an architect or builder, and design homes and buildings." It's a remarkable statement, coming from none other than "full-figured girl" Jane Russell, who sprang to fame in the early 40's via "The Outlaw." Howard Hughes promoted her to stardom and even designed a special brassiere for her. But the sight of Jane's figure — there wasn't even much cleavage — caused such an uproar that the film remained on the shelf for some time before it was released.

It's been too long since Ms. Russell has been in films, but she's making a comeback. It's called "The Jackass Trail," but she isn't eager to talk about it quite yet. She'd rather, in fact, talk about the building business and her past. "I've always been artistically inclined, and I always liked to see things grow, whether they were flowers, plants or buildings."

The 58-year-old's family migrated to California in 1928 and settled in the San Fernando Valley, one area that has certainly seen a lot of growth. Jane lived there with her parents and four brothers. Attending Van Nuys High, she decided to become a dress designer. "I made awful grades in practical subjects, but I did well at art and music. I was having such a good time in school that I didn't think much about the future. I chose designing, to be frank, because it seemed easy.

"After school was over, I joined the Max Reinhardt School of Drama, to give it a try. I gave up on my idea about designing, and took more classes, at Madame Maria Ouspenskaya's Dramatic School."

Jane got screen tests at Fox and Warners, but failed them, becoming a photographer's model. Some shots of her caught the eye of Howard Hughes, and the rest is history — that history will be set down in Ms. Russell's forthcoming autobiography.

But the actress takes pains to point out what she is really like. "In spite of the kind of roles I've played on the screen, I'm really very shy, introverted and self-analytical, which is a Gemini trait. I analyze everything to death. But don't get me wrong. I loved making movies, and I never met anyone in the business I didn't like. People in show business are a different breed of cat.

"Me, I'm the type that never stops doing something," she says in Montecito, Ca., where she now lives. "If it isn't acting, it will be decorating, painting, designing, building . . . I'll never be idle. Writing is new to me, and I'm getting a real kick out of it."

JANE RUSSELL TODAY

Jane is not willing to discuss her problems with alcohol or her last marriage, or even the men in her life, including the late Howard Hughes. She says she's saving it for her book, but insiders say she may not tell *all*, for she doesn't believe in that kind of book.

Of building, she says, "I have apartment complexes that I helped design and build, and I'm doing more in that line. I realize I got a late start in the building business, but as the old saying goes, better late than never. I suppose you could say I've had a dual career in a sense." The sharp businesswoman owns plenty of property in the West, and it so happens that her brothers are in the construction business — so they build what she buys, and buys what they build.

In 1955 Jane Russell founded an adoption agency called WAIF, which has since placed over 30,000 children from foreign countries in America. "But I don't think these children's heritage should be erased or suppressed . . . Most countries have their own religions, and WAIF is in the business of adoption, not converting them to our religions here." Jane herself has adopted three children.

She concludes, "I suppose I'll be remembered by most people for launching the big bosom boom, but I hope there will be some people who will remember me for designing and helping to build apartment complexes and for finding homes for orphan children, for worthwhile projects, rather than the bosom bit." ★

These famous photos of Jane Russell were taken by George Hurrell. Jane was the choice of producer Howard Hughes, in his quest to create the most sensational new star of the 1940s. Her publicity was so extensive she received 1,100 fan letters per week even though her first film, *The Outlaw,* was not released for three years due to censorship problems.

Hurrell Portraits on next page.

Jane in "The Outlaw"

After "The Outlaw" **Jane** quickly found stardom as a double barreled glamour girl.

Favourite pin-up girls of the forties were Lana Turner and Jane Russell, whose pictures were sent to the armed forces. The popular style for pin-up pictures was a swimsuit pose with romantic lighting.
Twentieth-Century Fox, United Artists Inc.

She co-starred with Jeff Chandler in "Foxfire" (1955).

When Marilyn and Jane put their hand and footprints in cement at Grauman's Chinese Marilyn suggested they also register their breasts and buttocks in cement.

"His Kind of Woman" with **Robert Mitchum** in 1951 was a Howard Hughes special for his discovery.

Jane visits with June Allyson.

Jane and **Marilyn Monroe** worked together in beautiful harmony on "Gentlemen Prefer Blondes" (1953) and furthered their careers considerably.

Best Films
JANE RUSSELL

1943 The Outlaw
Howard Hughes (RKO)
1948 The Paleface
Norman Z. McLeod (Paramount)
1951 His Kind of Woman
John Farrow (RKO)
1952 Macao
Josef von Sternberg (RKO)
1952 Son of Paleface
Frank Tashlin (Paramount)
1953 Gentlemen Prefer Blondes
Howard Hawks (20th Century Fox)
1955 The Tall Men
Raoul Walsh (20th Century Fox)
1955 Gentlemen Marry Brunettes
Richard Sale (United Artists)
1956 Hot Blood
Nicholas Ray (Columbia)
1956 The Revolt of Mamie Stover
Raoul Walsh (20th Century Fox)

Yves in Love with life & politics

Director **George Cukor** with **Marilyn Monroe** and **Yves Montand** during filming of "Let's Make Love." Marilyn and Yves did just that off-screen and on.

Yves Montand's screen image is a sophisticated, nonchalant, sexy, romantic Frenchman.

The women in his life have included singer Edith Piaf, movie star Marilyn Monroe and his wife of 30 years, actress Simone Signoret. But Yves Montand's real passion is politics.

The 60-year-old singer-actor doesn't view himself as the romantic Frenchman he has played in American comedies, including "Let's Make Love," in which he was a billionaire wooing Miss Monroe.

"I like to spend time alone, thinking, dreaming, reading about politics," Montand said in an interview after a tribute in his honor at San Francisco Film Festival.

I'm never lonely or bored by myself," he said, with a touch of sadness in his voice. Tall and lean in a navy suit, he readily conceded with a playful grin that he is "well preserved."

"Age gives me an air of wisdom," he said.

The gray-haired actor, who starred as the assassinated peace-loving politician in "Z," said he enjoys making films about "political intolerance."

Montand was born in Italy, but his family moved to France when he was 2, after flirting with the idea of emigrating to the United States. "The American Embassy was closed . . . so we became French," he recalled.

Once a dockworker in Marseilles, Montand sang in waterfront cafes and in Paris music halls, before he was "discovered" by singer Edith Piaf.

Asked about his brief fling with Miss Monroe in Hollywood, Montand poured on the Gallic charm. "I was alone for five months and I'm no saint, and who could resist Marilyn?"

His 30-year marriage with Miss Signoret has been "a real love story" for the most part, filled with love, understanding and support for each other, he said.

Montand was denied a U.S. entry visa in the early 1950s because his father was a member of the Communist Party, and both he and Miss Signoret were openly sympathetic to the Communist left until the Soviet invasion of Hungary in 1956.

Yves Montand—His Film Career

He has worked in the American cinema a number of times (opposite Marilyn Monroe in *Let's Make Love* and opposite Barbra Streisand in *On A Clear Day You Can See Forever*), but it is for his French films that he is best known, even outside France. The most famous and the most widely shown have been the political thrillers he made with Costa-Gavras, especialy the Oscar-winning *Z.* He first worked with Gavras on *The Sleeping Car Murders,* a nicely complex, non-political thriller in which he portrayed the investigating police inspector. In *Z* he was the socialist politician, victim of the assassination plot; in *The Confession* he was a top party man in Eastern Europe, "persuaded" to make a false confession by Communist officials; and in *State of Siege* he was a CIA agent captured by Tupamaros. His greatest performance, however, was in Alain Resnais' *La Guerre est Finie,* as a tired Spanish revolutionary living in Paris, still struggling for the cause although he knows the war was lost long ago. He was also excellent as a professor in Delvaux' strange *Un Soir . . . Un Train* and as a gangster in Melville's exciting *Le Cercle Rouge.*

Edith Piaf got him his first film role in the 1946 *Etoile sans Lumiere.* His second film, Marcel Carne's *Les Portes de la Nuit,* led to his becoming famous—but as a singer rather than a film star. His version of the Prevert-Kosma classic *Les Feuilles Mortes* (Autumn Leaves) was a huge hit and he was a major singer by 1951, when he married Simone Signoret.

The Wages of Fear made his reputation as a film star, and this was reinforced by his performances opposite Michele Morgan in *Marguerite de la Nuit* and with his wife in the Arthur Miller-derived *Les Sorcieres de Salem.* His brief stay in Hollywood in the early '60s was not successful (other films included *My Geisha* and *Sanctuary*) and he has mainly worked in France. He has been willing to act in non-commercial projects like Jean-Luc Godard's *Tout Va Bien,* and to help relatively unestablished directors make big films: Claude Sautet in *Cesar et Rosalie* and Alain Corneau with *Police Python 357.* In 1978 he starred in Joseph Losey's *Les Routes de Sud.*

He was one of the first French actors to establish an international reputation after the war (in *The Wages of Fear* in 1953) and he remains today one of the most widely-known and highest-paid French film stars. ★

Best Films YVES MONTAND

1953 Le Salaire de la Peur (The Wages of Fear)
Henri-Georges Clouzot (CICC-Film Sonar)
1960 Let's Make Love
George Cukor (20th Century Fox)
1965 Compartiment-Teurs (The Sleeping Car Murders)
Costa-Gavras (PECF)
1966 La Guerre est Finie (The War is Over)
Alain Resnais (Soctracima-Argos-Europa)
1968 Un Soir. . .Un Train
Andre Delvaux (Parc-Fox)
1969 Z
Costa-Gavras (Reggane-ONCIC)
1970 L'Aveu (The Confession)
Costa-Gavras (Pomereu-Corona)
1971 Le Cercle Rouge (The Red Circle)
Jean-Pierre Melville (Corona-Selenia)
1973 Cesar and Rosalie
Claude Sautet (Foldebroc-UPF)
1976 Police Python 357
Alain Corneau (Albina-Rizzoli)

If Marilyn were still alive

by Lee Graham

Hard to picture, but if **Marilyn Monroe** were still alive she'd be 55 years old. What would those added years have done to that fabulous face and figure? Certainly as her famous breasts began to sag so would her popularity. Every sex symbol who wiggled across the screen lost her following in direct proportion to the loss of youth unless, like Harlow or Monroe, they died young.

In the case of Marilyn, with her dependence on pills and booze, she would certainly be bloated and wrinkled. And in all probability, with her ancestry, it's likely she would be insane. Both her grandmother and grandfather were in mental institutions and her mother was in an asylum for most of Marilyn's life. Monroe was tortured by the fear that the family strain of insanity would hit her. If she had been able to conquer her dread of childbirth, especially after suffering through four miscarriages, there was also a hidden belief her children might inherit this insanity. ✦

And Marilyn was terrified of growing old!

The late Ben Lyon, who discovered Marilyn when he was casting head of Twentieth, once told me the day he signed her to a contract at $75 a week (and changed her name from Norma to Marilyn) she asked if she could borrow against her salary. Ben recalled, "I said no, since she had only been under contract three minutes. She said she needed $15 to pay her rent at the Studio Club. So I gave her the money as a personal loan . . . one of the few loans I was ever repaid."

Next August marks twenty years since Marilyn was found dead at 36. Illegitimate, without a home, the rejected ward of Los Angeles County was farmed out with 12 sets of foster parents between the ages of 12 days and 16 years. At six she was assaulted by a grown man which may explain her later sexual hang-ups and obsession that all men were "using" her.

No theatrical personality of the Twentieth Century ever glowed with more incandescence than this Angel of Death who was rejected at pillar only to be abused at post. Let's hope Marilyn has found the peace in death that eluded her in life. ★

★ *"Marilyn"—a biography by Norman Mailer.*

Heartache behind the myth. Was Marilyn a victim of her own past?

These pictures make it obvious that the camera, from all angles and moods, was **Marilyn's only lasting love.** Even though she's been gone almost 20 years she remains the world's most famous blonde—**the eternal sex symbol.**

ADRIAN DESIGNING MALE

By Letty Lyton

Adrian Adolph Greenburg (1903-1959)

Adrian changed **Janet Gaynor's** image from a sweet young thing to a sophisticated woman. In 1939 she became the better half of one of Hollywood's most distinguished couples.

ADRIAN REMEMBERED

Although he died at age of 56 in 1959, Adrian is still widely regarded as the most famous and influencial of all Hollywood designers. He was chief costumer for Cecil B. DeMille and his "casts of thousands" and for MGM when that studio was the most prestigious in Hollywood. He dressed stars like Norma Shearer, Greta Garbo, Joan Crawford, Myrna Loy, Jean Harlow, Rosalind Russell, Greer Garson, Katharine Hepburn and his wife of many years, Janet Gaynor.

Adrian reigned for 20 years during the time Hollywood was a land of fantasy, illusion and extravagance. The ladies that were top box-office attractions were not treated like ordinary mortals. No expense was spared to enhance the magic of their images. It was in this world that Adrian worked, his task to caparison these exotic celebrities in a manner befitting their exalted status. In the process, he created an aura — and an era — of fashion splendor previously unknown for an American designer.

Adrian is perhaps best remembered for the broad-shouldered look he designed for Joan Crawford. More than 500,000 copies of the gown with wide, ruffled sleeves were sold by Macy's in New York City alone. The padded "coat hanger" look, generally regarded as the first American fashion silhouette (as opposed to Parisian), dominated fashion in this country from 1942 to 1946 and earned for Adrian the title, "Father of the American Silhouette." Garbo's famous slouch hat, another Adrian original, remains an instantly recognizable millinery classic.

The day young Adrian Adolph Greenburg graduated from high school in Naugatuck, Connecticut, arrangements were being completed for him to go to New York to enroll at the Parsons School of Design. By the end of his first year there, it was apparent that he possessed far more talent than the other students and, in the view of Mr. Parsons himself, the second year course would not be stimulating. However, Parsons had recently opened a school in Paris for costumes and scenic design, and felt that Adrian could profit from a year's study abroad.

Adrian's work in Paris progressed well; it began to show influences of Erte, the graphic designer, and the painter Rosa Bonheur. For an upcoming art students' ball, Adrian was coaxed by a classmate to create for her a "thousand-and-one-nightish" costume. At the ball the lady became aware of a man constantly watching her. The individual was Irving Berlin who was in Paris to find designers for his *Music Box Reviews*. Impressed with Adrian's creation, he invited the young artist to bring some of his sketches around to his hotel. Adrian did, signed a contract and returned to the U.S.

For three years, Adrian costumed Berlin's Broadway spectacles as well as the *Scandals* of George White. These were the days of incredibly elaborate costumes, with ever-increasing amounts of sequins and feathers. One day, when several sketches had been sent to the costumer for completion, they were accidentally observed by Natacha Rambova, who was looking for a new designer to create costumes for her husband, Rudolph Valentino. A conference was arranged, a contract signed and Adrian was Hollywood bound.

Although the climate was wonderful, the companionships rewarding, and the movie world

exciting, the Valentino contract soon ended and Adrian was without employment. Ah, but opportunity was lurking again. On arriving in California, he had met Cecil B. DeMille's chief costume designer, Mitchell Leisen. Leisen wanted to change jobs and just at this precipitous moment DeMille agreed to allow him to move to scenic design if he could find a replacement. Enter Adrian.

The flamboyant Adrian could ask for no better berth, for with DeMille budget cares received low priority. The four-year association included such epics as *The Volga Boatman, The Fighting Eagle, Dress Parade,* and *King of Kings.*

In 1929, Adrian moved with DeMille from Pathe to MGM where he was expected to costume not only DeMille-produced pictures but the rest of MGM's output as well. With assignments to create costumes for *A Woman of Affairs* starring Greta Garbo and *A Free Soul* with Norma Shearer, MGM's "first lady," Adrian soon became established as the studio's top designer and, when DeMille moved on in 1931, he elected to remain with the company . . . and make movie history.

The movie stars of the 1930s had immense influence on fashion all over the world. Whatever they wore on the screen and in real life was photographed and discussed in the countless fan and fashion magazines of the time — and an adoring public tried its best to imitate what they saw. As head costumer for MGM, Adrian's screen creations influenced the tasts of screen creations influenced the tastes of women everywhere. The first recorded instance of a screen costume influencing American fashion-at-large was the "Letty Linton" dress Adrian designed for Joan Crawford (1932). Crawford's broad shoulders posed a challenge so Adrian decided to exaggerate them. Hence, the broad, padded-shoulder look that resulted in a fashion sensation throughout America.

If Crawford's Adrian-designed clothes were widely copied by the merchants of Seventh Avenue, then Garbo's Adrian-designed hats gave the millinery industry a needed boost. The most renowned one was what is referred to even today in the industry as "A Garbo" — Adrian's cloche hat from *A Woman of Affairs* that became a classic. And more classics came forth: the skull cap Garbo wore in *Mata Hari,* the pill box in *As You Desire Me* and the turban in *The Painted Veil.*

Joan Crawford modeling what is generally considered the first American (as opposed to Parisian) fashion silhouette, created by Adrian

Interestingly, it was because of Garbo that Adrian eventually left MGM. The advent of World War II eliminated the European market, a market which strongly supported the Garbo films. In order, therefore, to make up the deficit (Garbo's films in America did not bring in their costs) MGM was faced with the necessity of producing a Garbo picture to appeal exclusively to Americans. The film selected for the transformation was *Two Faced Woman* and Adrian prepared a series of costumes befitting a star of her magnitude. Considered too glamorous, they were rejected and Adrian was requested to do something more pedestrian. At that moment he realized that an era of the movies had ended for him. He said, "When the glamour ends for Garbo, it also ends for Adrian." And, without much ceremony, he left the movie industry.

Unlike Garbo, Adrian had no intention of retiring. He opened a salon and presented his first public collection in the Spring of 1942. It was a resounding success. 25 selected high fashion stores throughout America placed huge orders before they had seen a single item. Women queued up at the stores and, eventually, the number of Adrians any customer could purchase had to be rationed.

In 1952, while preparing his new Fall line, he suffered a heart attack and soon retired to a plantation in Brazil. Then, in 1958, having been coaxed out of retirement to costume a musical version of *Grand Hotel* for the stage, a gorgeous bore, Lerner and Loewe wanted him to undertake the costume design for their new musical, *Camelot.* In just three days, he produced over 100 sketches and while preparing to send them to Lerner and Loewe, he suffered a coronary, collapsed and died. Thus the fashion world lost one of its true creative geniuses. □

If you have an Adrian in your closet or garage—or know of someone who does—please let the curator of the National Adrian Collection know—

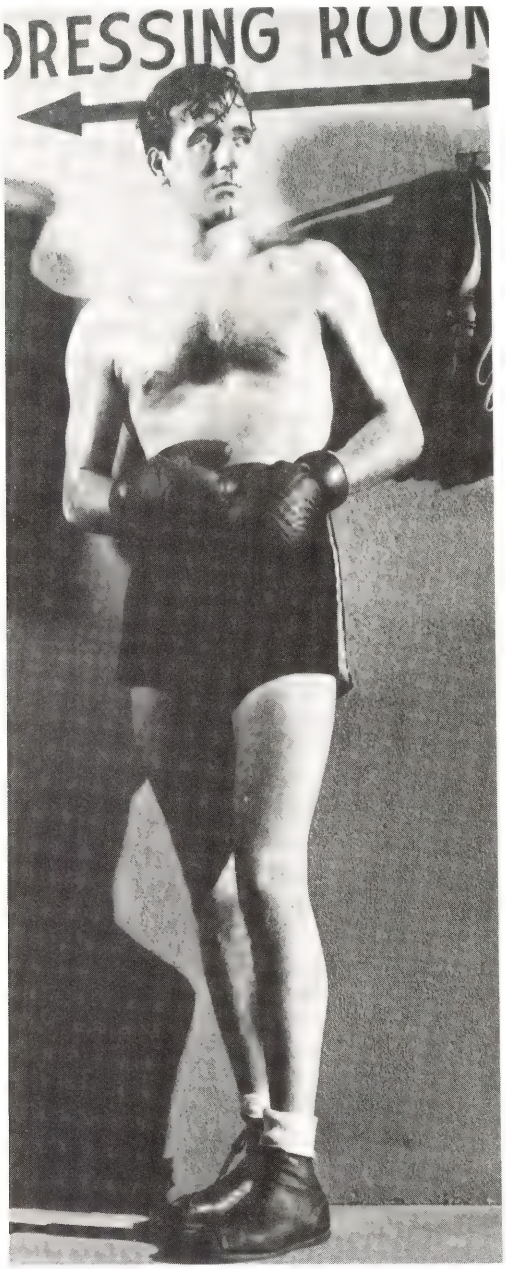
Mr. Joseph Simms
Curator, Adrian Collection
Cheltenham High School
Wyncote, PA 19095
(215) 886-9500

John Payne-The restless gun

by Anthony Cassa

In the late Fifties television was dominated by Western series. Several of those shows starred actors from the big screen such as Dale Robertson, Rory Calhoun, Dick Powell and James Arness. One of the most successful of those "adult" Westerns was "The Restless Gun" and it starred the handsome and versatile film actor, **John Payne.**

Payne came to television after a well-rounded screen career of some 54 roles, having played everything from cowboys to soldiers; from tough guys to song and dance men. He was a competent horseman and could carry a tune. His versatility kept him from being typecast and he never looked out of place. He specialized in escapist fare—musicals, adventures, Westerns; full of action and romance—exactly what the movies were meant to be.



His good looks and versatility made him a natural romantic leading man. He looks back, "For some it was a dream, for me it was work."

His fine physique made femme hearts flutter. **Today, at 69,** and wealthy from real estate investments, he doesn't worry about keeping trim.

The popular movie star was born on May 23, 1912, in Roanoke, Virginia. The family name of Payne had already seen fame through John's composer Granduncle. The song, "Home Sweet Home" is still being sung.

John was seventeen when the stock market crash of '29 wiped his family out. So for the next six years Payne worked his way through several colleges, including New York's Columbia University where he studied voice and drama.

Besides radio he also did stage work. He was discovered for Hollywood in a Bea Lillie musical play, *At Home Abroad* (35), with Eleanor Powell.

Sam Goldwyn gave the novice a walkon in *Dodsworth* (UA 36), after which he did small parts at various studios until he signed with Warner Bros. in 1938. They were casting a Busby Berkeley musical, *Garden Of The Moon* (38), and Dick Powell was to have been the lead. He turned it down and Warners gave the part to John. He did five more films there before making Twentieth Century-Fox his home lot.

At Fox the actor was teamed with some of the screen's most dazzling ladies: Betty Grable—*Tin Pan Alley* (40), *Springtime In The Rockies* (42); Alice Faye—*The Great American Broadcast* (41), *Weekend In Havana* (41), *Hello, Frisco, Hello* (43); Sonja Henie—*Sun Valley Serenade* (41), *Iceland* (42); June Haver—*The Dolly Sisters* (45), *Wake Up And Dream* (46); and Maureen O'Hara—*To The Shores Of Tripoli* (42), *Sentimental Journey* (46), *Miracle On 34th Street* (47).

Sentimental Journey was a tearjerker about a dying actress (O'Hara) who adopts a little girl to give her husband (Payne) a companion when she is gone. The story was a pet project of the actor. He had bought the property for himself from a magazine and sold it to his studio only to discover they were going to cast Cary Grant in the lead. Payne wanted the role and was determined to convince

After stints at Warners and Paramount, **John** became one of Twentieth Century-Fox's most valuable stars in films like "Great American Broadcast," one of four opposite **Alice Faye.**

studio chief Darryl F. Zanuck that he was the actor for the part and not Grant. "I really had to do some acting that day," Payne recalls. When he cornered his boss in the men's room, Zanuck threw up his hands. "OK, OK, John, you got the part. Now let me finish what I came in here for."

Most of Payne's work at Fox had been in musicals. When he began to free-lance in 1948 with his own Window Productions he concentrated on outdoor action films at various studios. Some of them were: *El Paso* (Par. 49), *Captain China* (Par. 49), *The Eagle and the Hawk* (Par. 50), *Passage West* (Par. 51), *Crosswinds* (Par. 51), *Caribbean* (Par. 52), *Raiders Of The Seven Seas* (UA 53), *Rails To Laramie* (UI 54), *Silver Lode (RKO 54), Santa Fe Passage* (Rep. 55) and *Tennessee's Partner* (RKO 55).

In 1956 Payne found another pet project. He produed, co-scripted and starred in *The Boss* (UA), the critically acclaimed dramatization of crooked politics in post WW1 St. Louis. The film dealt with the career of Tom Pendergast, "the Boss." The U.S. government frowned on the film as "not characteristic of the American way." It became a commercial failure due to poor bookings.

After two more pictures for United Artists John went into his "Restless Gun" series. It was the right project at the right time. It lasted enough to go into syndication where he made most of his money from it.

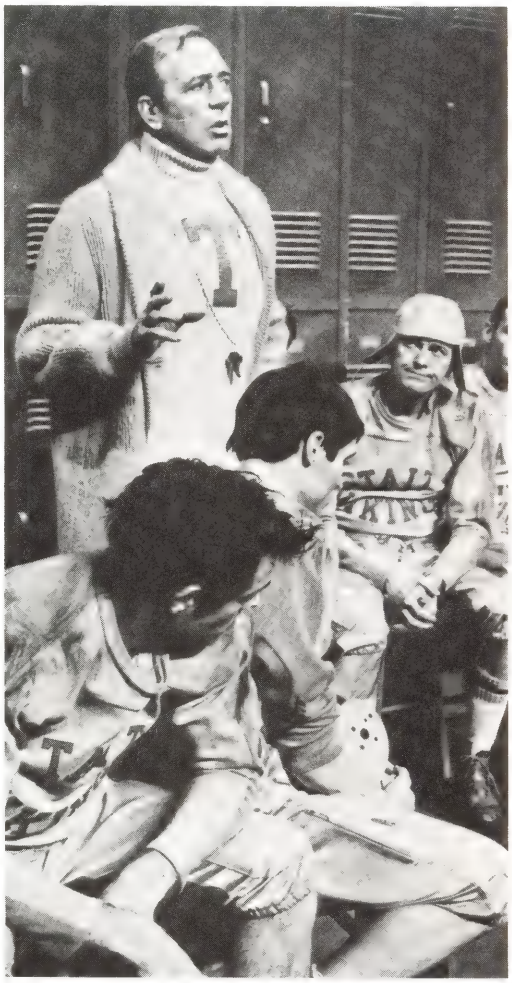
In 1961 the actor was injured in a serious accident which nearly took his life. He was struck by a car and knocked through the windshield and it took a team of surgeons 6½ hours to patch him up.

As far back as 1954 Payne had seen the movie potential of Ian Fleming's James Bond series and had tried to sell it to the studios. No one shared his enthusiasm and John gave up his interest in *Moonraker.* But in 1963 the first Bond film was produced and went on to prove Payne's foresight was correct. Reflecting on this Payne has commented, "it just goes to show that when you have a gut feeling about something, you shouldn't give up on it, no matter how many people are against it."

Throughout his film career Payne was also active in the love department. In 1938 he married actress Anne Shirley. They had one child, Julie, before their divorce in 1943. Then he wed actress Gloria De Haven in 1944. She gave him two children, Kathy and Thomas. Three years after their divorce in 1950, John tied the knot with Alexandra Curtis.

The star's last film was in 1968 for Color Vision, *They Ran For Their Lives.* He also served as director.

John is now retired and lives in Santa Monica, California, in a house overlooking for Pacific Ocean.



To everyone's surprise ("in the foothills of my old age") **John** came out of retirement in the mid-Seventies to do the musical "Good News" on the stage. He has no intention of ever acting again. He's happy commuting between his Malibu farm and Montana ranch.

STARS ON THE RADIO

Mary Pickford, America's Sweetheart of the screen, added new laurels to her fame with her many radio appearances in the 30s. Her leading man here is **Gale Gordon.**

Marilyn Monroe made her radio acting debut as a murderess on NBC's *Hollywood Star Playhouse* in 1952. This rare photo is from MM collector George Zeno of New York.

By Paul Gallagher

Remember when radio wasn't just music and news? When there was no such thing as television? When you hurried home to hear shows like **The Shadow, Little Orphan Annie, Fibber McGee and Molly, Inner Sanctum** and **Jack Armstrong, the All-American Boy?**

How many Mondays, Wednesdays and Fridays could you be found curled up in front of the old radio eagerly waiting the familiar sounds of the William Tell Overture to fade so that you could thrill to the latest adventure of the famous masked rider of the plains?

"A fiery horse with the speed of light, a cloud of dust and a hearty Hi Yo Silver . . . the Long Ranger Rides Again!"

Although television runs the same variety of soap operas, mysteries and situation comedies as radio once did, it is not the same as those golden years of the 30s and 40s. Television doesn't require any imagination; everything is there for the viewer to see. Radio actors, sounds and music, on the other hand, provided only half the magic. The other half was left to the listener's imagination.

Such old favorite sound effects as the creaking door in **Inner Sanctum** or the closet in **Fibber McGee** just weren't made for TV. Better yet, try to visualize a video version of **The Shadow**—a blank screen, perhaps constantly shrouded in a veil of fog, just wouldn't have the same effect. However, left to the imagination of the listener, **The Shadow** provided a chilling half hour that sent continual goose pimples running up and down your spine.

"Who knows what evil lurks in the hearts of men . . . the Shadow knows" . . . and then the blood curdling laugh. These shows were definitely radio with a capital "R."

Announcers were an important part of radio. Some, like Harry Von Zell of **Burns and Allen,** became extremely well-known. Not only did they announce the show, they introduced the star, often read the commercials and, in the case of comedians, acted as the proverbial straight man. What would shows like **Superman** have been without that marvelous voice announcing . . .

"Faster than a speeding bullet . . .

more powerful than a locomotive . . . able to leap tall buildings in a single bound; look—up in the sky . . . it's a bird . . . it's a plane . . . it's Superman!"

Announcers were also charged with the task of warming up the audience before the broadcast. Shows were live and cue cards weren't used, so it was the announcer's responsibility to make sure that the audience reacted on the air at the right moment.

Everyone, naturally, had their favorite show. But possibly the shows that will be remembered the longest were three which brought to America a collection of characters in comic conflict who reacted much the way we would: **Lum and Abner, Fibber McGee and Molly** and **Henry Aldrich.** Another favorite was **The Fred Allen Show.** Allen, who wrote all his own material, created such memorable radio characters as Mrs. Nussbaum, Senator Claghorn and Titus Moody and was responsible for such famous lines as "Hollywood is a nice place, if you're an orange."

The radio show most fondly recalled by movie fans, howwever, is **The Lux Radio Theatre.** One of the biggest and most popular weekly shows in the history of radio, its format offered radio versions of famous film features, sometimes with the same cast as had appeared in the movie, but more often with different stars in the leading roles. This provided for, at times, some out-of-the-ordinary casting. During its long run on the air—from June 1, 1936 to June 7, 1955—some extraordinary bits of casting occurred: Barbara Stanwyck in **Wuthering Heights;** Joan Crawford in **Anna Christie;** Don Ameche and Jean Arthur in **Seventh Heaven;** Ronald Colman and Ida Lupino in **Rebecca;** Mickey Rooney and Judy Garland in **Merton of the Movies**—these are only a few of many.

There were other shows that followed the format of the Lux Radio Theatre in presenting great movie hits in story form, among them **The Screen Guild Players, The Phillip Morris Playhouse, The Star and the Story** and **The Academy Award Theatre.** Movie stars, for that matter, were all over the radio waves during the 30s and 40s as guest stars on all the popular radio shows of the day: **Burns and Allen, Abbott and Costello, Suspense, Cavalcade of American, Kate Smith** and many, many others.

In the Golden Days of Radio we all had a favorite show, and no matter which one it was, if you close your eyes and listen hard enough, you will probably be able to hear its ghostly strains in the distance. ★

1. *The Family Hour of Stars* drew a big audience the night it teamed **Mr. and Mrs. Robert Taylor.** She's **Barbara Stanwyck,** of course. **2.** This rare photo of **Joan** and **Constance Bennett** shows them being interviewed by reporter Elza Schallert on a 1936 show called *The Elza Schallert Review.* **3.** Here's the dignified **Gregory Peck** playing straight man to **Edgar Bergen** and **Charlie McCarthy** on their highly popular comedy show.

Ann Harding and **John Boles** co-starred in RKO's *The Life of Vergie Winters* and enacted a scene from the film for NBC's *Hollywood On the Air.*

Eddie Cantor—one of the most beloved entertainers in show business—belts out a song on one of his radio shows in 1947.

Kay Francis and **Louella Parsons** address the radio audience from Hollywood. Kay played the leading role in a sketch written by the famous columnist.

One of the most popular couples in radio, **Ozzie Nelson** and **Harriet Hilliard** are caught by the camera during one of their shows.

One of Hollywood's great ladies, **Irene Dunne,** lent considerable talent and charm to a 1949 *Cavalcade of America* show.

Jack Oakie shows what the well-dressed college professor will wear on his CBS radio show in 1937.

In 1944 **Lana Turner** and **John Hodiak** co-starred on screen in *Marriage is a Private Affair.* They also teamed that year for this radio adaptation of *Once Upon a Honeymoon.*

Cecil B. DeMille hosted the Lux shows for nine years. Here he greets **Robert Taylor** and **Loretta Young,** stars of *The Philadelphia Story.*

Here's one of Hollywood's greatest comedians, **Bob Hope,** guesting with one of Hollywood's greatest singers, **Frank Sinatra,** on Frank's show in 1944.

Jane Wyman was a guest on the *Suspense* show. She was the star of an original thriller titled *Catch Me If You Can.*

1941 **Joan Bennett** and **Franchot Tone** co-starred in *She Knew All the Answers.* Three years later they did this radio version for NBC.

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Jess L. Hoaglin

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A jovial **Alfred Hitchcock** in a rare smiling shot.

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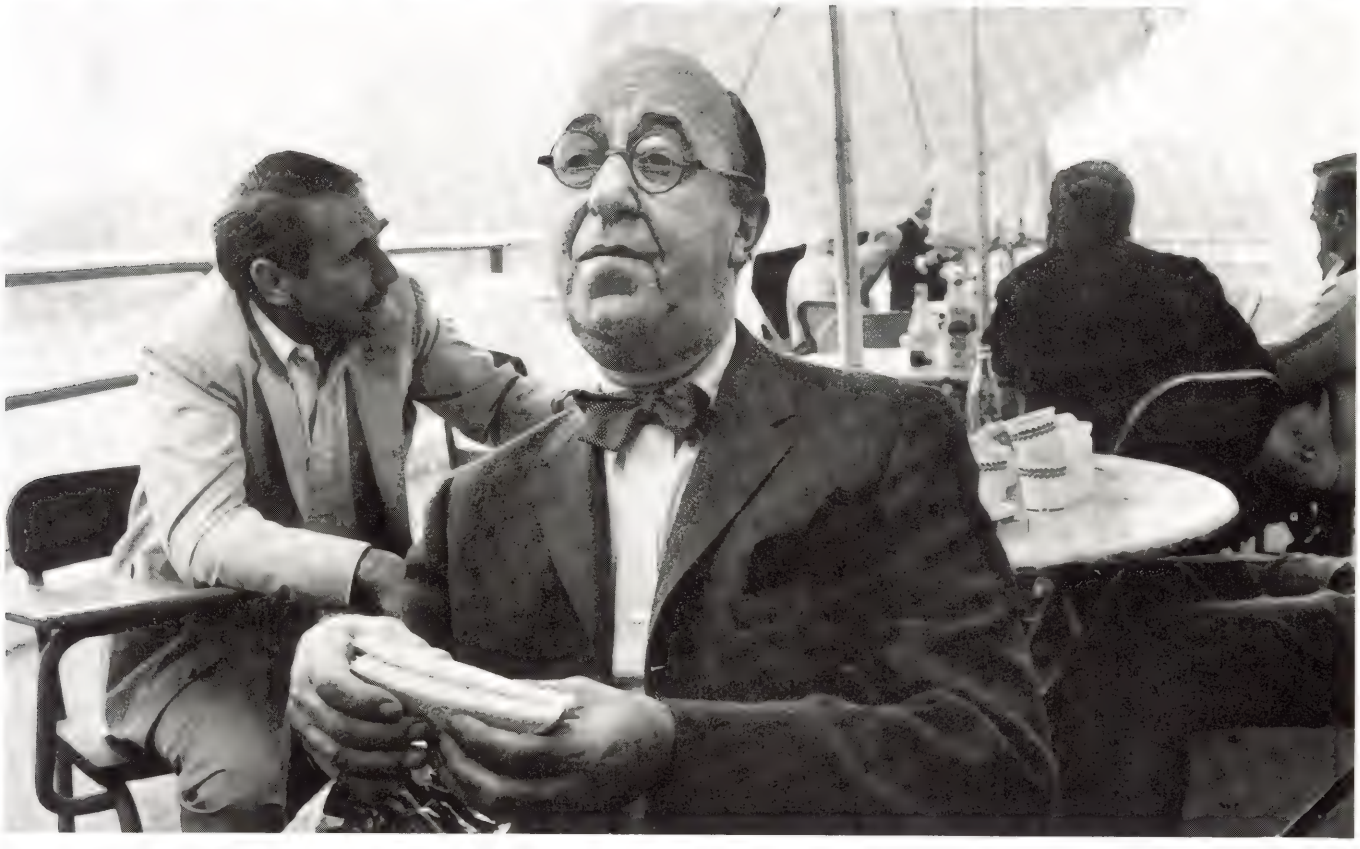

A casual shot of famous comedian **Ed Wynn** having a luncheon at the studio; **Gary Merrill** on left.

By Martin Kane

Photographs by Sid Avery
HSM presents a series of intimate photographs of the stars, many taken in their homes(courtesy of Sid Avery.)

Dolores Hart: For the love of God

A superb talent who found a new lifetime role

By Anthony Cassa

By 1960, when she made "Where the Boys Are," Dolores was becoming a new film favorite. She gave it all up three years later, at 25, to enter the convent.

Over the years there have been quite a number of successful screen personalities who have abandoned their careers for one reason or another. Diane Varsi, Tom Tryon, Pamela Tiffin and John Derek are four who come to mind. And it seems that those who found a career in movies to be unfulfilling were the ones who had the least difficulty getting into the business. Ones like Dolores Hart.

Ms. Hart was a born actress. Never having gone to acting school, she tried out for roles and got them—over other hopefuls who had all kinds of training. She got into the movies on the basis of her looks and after an interview with Hal Wallis she landed the feminine lead in her first film. By the time her final picture was released she had developed into such a superb talent she could have written her own ticket. In fact, she did—but not with Hollywood. She chose to follow a higher calling.

The lady was born Dolores Hicks on October 20, 1938, to Mr. and Mrs. Bert Hicks. She inherited her acting talent from her father, an actor himself who at one time wanted to get little Dolores into a Margaret O'Brien film. Mom refused, not wishing her only daughter to be robbed of a normal childhood. However, Dolores' early life was less than normal, her parents splitting when she was four.

The child grew up with her maternal grandmother living in Chicago; and, even at an early age, found herself drawn toward religious things. "I was alone quite a bit," she recalls, "and every time I walked I found it was toward a Catholic church. It was homelike and familiar." Though Dolores was Protestant she attended the local Catholic church since most of her playmates were of that faith.

When the girl was 11 she joined her mother in Los Angeles, who had remarried. Dolores loved her natural father but found she could love her stepfather as well. In fact, she revealed to a reporter once that she wanted "to get married someday to someone as nice as my stepfather." It never happened.

As a teenager Dolores was popular but distant, not having a lot of close friends. In high school she was exceptionally good in dramatics. Her coach was so impressed with her performance as St. Joan in *Joan of Lorraine,* she urged the lass to try for a scholarship at Marymount College. Winning the award, Dolores finally admitted to herself that acting was what she wanted to do. "One of the reasons I always wanted to be an actress was that I find it hard to express myself just by talking. In acting I can convey my own deep feelings and reactions to life."

On the strength of that one role a friend sent her picture to a few Hollywood producers, one being Hal Wallis at Paramount. He requested an interview with her and at the age of 19

She made a good impression in her first film, "Loving You" (1957) with Elvis Presley and Lizabeth Scott.

Dolores Hicks became Dolores Hart and Elvis Presley's leading lady in *Loving You* ('57). Paramount liked her and put her in two more films, *Wild is the Wind,* with Anthony Quinn and *King Creole* ('58), again with Presley. Then she did *Lonelyhearts,* with Montgomery Clift for United Artists.

After a year of steady work anxiety started to creep into her psyche. Her fame and success came so easily and quickly she was afraid it all might vanish the same way. "I was feeling very insecure," she said. "I had walked through the front door of Hollywood without having spent years of knocking on the back door like most everyone else." To assuage her insecurities she attempted stage work. The theater was all so new and there was much to learn. What with the pressures of a leading role on Broadway and personal problems outside the theater, Dolores found she needed a break from it all.

The first day off from rehearsals she took her roommate's advice and visited Regina Laundis Monastery in Bethlehem, Connecticut. That one visit in the fall of '58 made such an impact on her that she would, in a relatively short time, turn her back on Hollywood and all it stood for. Her life, up to now, somehow seemed without purpose compared to life at the monastery. "I was missing something they had," she later said.

Refreshed, Dolores returned to New York and her play, *The Pleasure of His Company,* opened to rave reviews. She stayed with it a year then returned to Hollywood where there were many new offers awaiting—films, TV and other Broadway plays. But now those things did not appeal as they once did.

Like Jean Peters, Dolores was a no-nonsense, down-to-earth lady. "I'm not sexy or mysterious. I don't want a lot of money. I don't go to parties only when important people are there. In short, I don't live in a make-believe world." She was totally un-Hollywood and believed in old-fashioned values. She was also quite religious and did not go in for casual sex. "Actors never ask me out a second time," she once said. Social dating did not interest her and she disliked studio-arranged dates. "We could never find anything to say to each other."

Then Don Robinson came into her life. They seemed right for each other having many things in common. So for the first time, Dolores started to consider marriage. She wanted a six-month engagement "just to be sure we're doing the right thing. It's such a big step." In time, though, she found it wasn't the right thing. She did love Don but she was not "in love" with him. He was the last man in her life.

Dolores continued working over the next few years, making six more films. She was involved with *The Plunderers* (AA '60), then found herself in Florida *Where the Boys Are* (MGM). A comedy, *Sail a Crooked Ship* (Col '61) followed, then she did a picture which had a theme close to her growing aspirations, *Francis of Assisi* (20th), about the founder of a school of monks. Dolores played a young woman who becomes a nun—heralding an event soon to take place in her own life.

Her most dramatic and best performance was as *Lisa* (20th '62), in a story of a young girl trying to get her life back in order after enduring the horrors of a concentration camp during World War II. When you see Dolores Hart as Lisa you see a performance that goes beyond mere acting. She became so enmeshed with the character she almost became Lisa. (I fall in love with her every time I see that film, finding it difficult to separate the actress from the charac-

Continued on Page 37

An early publicity shot.

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Priscilla Lane— The 'Girl next door'

By John Roberts

For a brief period of time, Priscilla Lane was undeniably the All-American girl-next-door in movies. In an era featuring a scheming Bette Davis, a distant Greta Garbo, and a mannish Joan Crawford, Priscilla stood out as a refreshing new spirit. Who could resist the tiny blue-eyed actress who lit up the screen with a gamin smile and curly blonde locks?

Priscilla's career lasted from 1937 to 1948 attaining a popularity greater than that of her acting sisters, Lola and Rosemary. They lanquished in "B" pictures while Priscilla had the opportunity to play in class productions opposite James Cagney, Cary Grant, and John Garfield.

Her small town girl image came naturally. The youngest of five daughters, she was born on June 12, 1917 to Dr. L.A. and Cora B. Mullican of Indianola, Iowa. Mrs. Mullican once described Indianola as a small town of 3500 settled in the heart of the cornbelt.

Times were hard for Dr. Mullican, a dentist, and his family, so some of the 16 rooms in their house were rented to girls attending nearby Simpson College, the finest music conservatory in Iowa. Mrs. Mullican used the rent money to provide music lessons for daughters Leota, Martha, Lola, Rosemary, and Priscilla ("Pat" to the family).

Dr. Mullican appears to have been the more reserved parent while his wife was the driving force behind her daughters. She raised healthy outdoor girls instilled with the simple virtues found in the Midwest. Mrs. Mullican's desire to become a big city news reporter never materialized so her dreams of excelling in something were transferred to the daughters.

Priscilla's career is closely linked to those of her sisters and without them, she may have never left Iowa. The eldest, Leota, began singing at Chautauguas and conventions and was discovered in Des Moines by actor Gus Edwards. It was New York for Leota who took along Lola. Once there, the sisters transformed Mullican to Lane, a change adopted by all family members except for Martha.

Leota enjoyed a brief stage career before dropping out of the business

Merry Christmas from **Priscilla.**

In "Brother Rat" with **Wayne Morris** and **Ronald Reagan.** She never talks about her movie career. At 64, married to Joseph Howard since '43, Priscilla seldom goes out except to church. The Howards live quietly beside their private bay in Derry, New Hampshire.

With sister, **Rosemary Lane.**

while Lola's dramatic pursuits won her a Hollywood contract. Back home, Martha displayed a flair for writing and married an English instructor. Leota and Martha never appeared in films.

The whole town turned out for Lola's first film, "Speakeasy" (1929), when it opened in Indianola and Priscilla experienced her first taste of fame, at least fame by association. According to her mother, the 12-year-old tomboy raced down Indianola's main street yelling, "I'm the sister of Leota and Lola Lane!"

Rosemary and Priscilla teamed as a song and dance act appearing at the local Paramount Theater whenever Lola's films played. Their first break came during the family reunion in New York when it was arranged for bandleader Fred Waring to listen to the sisters trying out some songs for a music publishing company.

Waring offered them a contract and Mrs. Mullican agreed to let the girls sign with the promise of continuing their schooling. In 1933, Rosemary and Priscilla found their new life in New York hectic with a busy schedule of concert and radio duties with Waring, finishing school, and studying drama and dance.

Oddly enough, it was during this time that the two sisters had their teeth straightened. When asked about her love life, Priscilla answered with "You don't have many romances in braces."

Just about every star has someone who claims responsibility for providing that big break and Lola takes credit for aiding her sisters in capturing contracts with her studios, Warner Brothers. Supposedly, Lola insisted that Jack Warner listen to Rosemary and Priscilla perform on Waring's radio show and Warner liked what he heard.

In 1937, 20-year-old Priscilla became the newest Warner Brothers star earning $500 a week. She made her film debut in "Varsity Show" directed by William Keighley. Rosemary was also introduced in this comedy about college kids going on strike to put on a show. Dick Powell was the leading man and Busby Berkeley choreographed the musical numbers.

1938 was a major year for Priscilla with five films in release. "Love, Honor, and Behave" and "Men Are Such Fools" were minor comedies matching her with Wayne Morris. Dick Powell headed a strong cast and introduced the western ballad "Ride Tenderfoot Ride", "Cowboy from Brooklyn." Lloyd Bacon directed this silly spoof of singing cowboys and Priscilla played Powell's dude ranch girlfriend.

George Abbott's successful Broadway show, "Brother Rat," found similiar success as a film directed by the veteran Keighley. "Brother Rat" retamed Priscilla with Wayne Morris, brought Jane Wyman and Ronald Reagan together, and established Eddie Albert as a star.

Michael Curtiz's film of Fannie Hurst's novel, *Sister Act,* is easily Pricilla's most memorable film. "Four Daugthers" told the charming story of the Lemp Family: kindly father Claude Rains, maiden aunt May Robson, and the first joint appearance of the Lanes as the Lemp daughters with Gale Page as the fourth sister. The family life of the Lemps so closely resembled that of the Lanes', the sisters commented "That's really us!"

Entering this atmosphere is the screen's first rebel, John Garfield as Mickey Borden who wins Priscilla's affections from Jeffrey Lynn. It's to her that Mickey fingers his melancholy tunes at the piano and speaks of the anonymous "they" controlling his life. Everyone remembers Garfield's performance but how many have noticed that Priscilla's performance actually enhanced Garfield's.

The studio kept Priscilla busy in 1939. "Yes, My Darling Daughter" caused a stir when the New York State Board of Censors refused to allow the film to open until a few suggestive bits were edited out. The comedy dealt with Priscilla intending to spend a weekend with fiance Jeffrey Lynn with laughs derived from the ticklish situation. After a little censoring, the film opened to good box office business at two Manhattan theaters.

"Daughters Courageous" was a replica of "Four Daughters" complete with the same cast, story, and director. That team was joined by Eddie Albert in the "Four Daughters" sequal, "Four Wives," which had Priscilla marrying Jeffrey Lynn. Neither film was as rewarding as the original.

Warner Brothers gave Priscilla a bigger push toward fame by casting her as Jean Sherman in Roaul Walsh's "The Roaring Twenties" starring the studio's most important star, James Cagney, in one of his usual poor boy rises to underworld king roles. Despite a lackluster part, Priscilla managed to convey a new mature image.

Once again, she faced the cameras with Garfield for "Dust Be My Destiny," a vehicle following the studio's pattern of forcing a star to remain with a single image. Garfield did little more than portray Mickey Borden again only this time Priscilla saves him. The New York Times review said Priscilla looked weary having to redeem Garfield again. The end of 1939 saw her earning $750 a week, a small sum compared to the $4000 a week made by the top actress on the Warner Brothers lot, Bette Davis.

Priscilla had married Prof. Oren Haglund in 1939 only to face divorce

in 1940 when her career slowed down with just three films. "Ladies Must Live" with Wayne Morris and "Three Cheers for the Irish" with Dennis Morgan were less than major efforts. And, she starred with Morris for the fifth and final time in "Brother Rat and a Baby," a pallid sequal finding the cadets in civies and out of favor with audiences.

Priscilla was the "Million Dollar Baby" in 1941 and proved to Ronald Reagan and Jeffrey Lynn that money isn't everything. Also that year, the studio eked out some more mileage from the Lemp family with "Four Mothers."

"Blues in the Night" (1949) was a dramatic musical about a travelling jazz band featuring music by Harold Arlen and Johnny Mercer. The film is somewhat of a downer with Richard Whorf playing a pianist experiencing a mental breakdown and Betty Field heading toward suicide with Wallace Ford. Yet, Priscilla had one of her finest roles as the band's singer and shows off her voice. Despite the approach, there is still a typical happy ending.

World War Two entered the lives of Americans and Priscilla met Major Joseph Howard at the George Air Base near Victorville, California. The couple fell in love and married on May 22, 1942 and took up residence in Victorville for the duration of the war. The marriage is now 39-years old, and they have four children.

Priscilla worked outside of Warner Brothers for the first time in 1942. Universal's "Saboteur"rates as an obscure Alfred Hitchcock film that casts her as an unwilling aid in Robert Cummings quest to prove himself innocent of sabotage in a munitions plant. The memorable aspect of "Saboteur" is the climatic struggle atop the Statue of Liberty.

"Silver Queen" (1942) for United Artists-Sherman is a mediocre western despite Lloyd Bacon as director. Next, Priscilla went to Twentieth Century-Fox in 1943 to make "The Meanest Man in the World" with Jack Benny. Frank Capra's "Arsenic and Old Lace" (1944) is an acknowledged comedy classic, however, Priscilla is again lost in a crowd. As Cary Grant's girlfriend, she has to compete with a flashy ensemble including Peter Lorre, Raymond Massey, Jack Carson, and Josephine Hull. "Arsenic and Old Lace" would be Priscilla's final film for Warner Brothers.

Priscilla's seven year contract with Warner Brothers expired in 1944 without a renewal. She had spent time on suspension stemming from her refusal to work because she felt her position as a wartime wife took precedence over studio demands. Instead of working, Priscilla took what she called a vacation travelling with her husband and giving birth to their first child in 1946.

Following the war, the Howards moved to the San Fernando Valley and Priscilla returned to work. She made another comedy in 1947, this time with Eddie Bracken in "Fun on a Weekend" for United Artists. Her career came to an end in 1948 at age 31. Her 23rd and final film was "Bodyguard" for RKO. Lawrence Tierney was her co-star in a no surprise plot involving a man trying to clear himself of a murder charge.

Her choice to leave films followed similiar decisions by her sisters. Rosemary left in 1945 and Lola in 1946. Rosemary was once married to Bud Westmore, had a daughter, and became a real estate agent in Pacific Palisades, California. She died Nov. 25, 1974.

Lola married five times and lived for many years in a hillside home overlooking the ocean near Pacific Palisades until a few years ago when she moved to Santa Barbara where she passed away last June 22. There is an odd note about Rosemary's funeral. Only Lola put in an appearance. Rumor has it that Priscilla and Rosemary did not get along which is strange for a family known for its closeness.

The Howards left California for Andover, Massachusetts where he entered the building contractor business and Priscilla coped with the demands of raising their children: Larry, Hannah, Judith, and Jimmy. She involved herself with local charities, served as a Girl Scout troop leader, and returned to show business in 1958 to host a shortlived talk program, "The Priscilla Lane Show," on WBZ-TV in Boston. Currently, the Howards live in retirement in Derry, New Hampshire.

Priscilla Lane belongs to that legion of performers who enjoyed a small period of glory. Fortunately for her, she received star billing in her 23 films and acquired some measure of film importance through a handful of notable pictures.

Her acting always came across as average but the studio never offered a challenging part so the question remains whether Priscilla had the ability to do something worthy of a Bette Davis. Priscilla was a bargain for Warner Brothers as they could capitalize on her beauty, acting, singing, and dancing.

Priscilla's charms can still be appreciated and her personality and appearance would have had little trouble fitting into today's entertainment scene. ★

55th Memorial for Valentino

By Dan Pattarson

More than 100 persons gathered Monday, Aug. 24, at 12:10 p.m. at Hollywood Memorial Park Cemetary for the 55th annual memorial services for silent screen star, Rudolph Valentino.

Recalling their experiences with Valentino were Rudy Vallee and Mary MacLaren. Vallee remembered Valentino as a magnetically attractive man whose public appearances caused furors.

He recalled occasions when a crowd of policemen couldn't hold back frantic fans, mostly female, attempting to touch their idol. Valentino's film, "The Sheik" (Par. 1921) inspired the hit song, "Sheik of Araby" which Vallee was often requested to sing. Vallee named the late George Raft as the one man he had met who came closest to having Valentino's charm and personality.

Ms. MacLaren who made her first screen appearance in 1916 when she was 16 recalled Valentino asking her for a date; her mother refused to grant her permission to date. Later, they did become friends and she visited Valentino and his wife, Natacha Rambova, in their home.

She added that she felt that Valentino's spirit was present at the services. (Ms. MacLaren married for the first time in 1926, the year Valentino died.)

Ivar Novello, a cousin of the late actor and writer, Ivor Novello who starred in "The Rat" based on his own stage play and in Hitchcock's silent version of "The Lodger" and other plays and films, read a poem dedicated to Valentino. Rev. Pilson Potter, Chaplain of the Troupers Club, gave the benediction.

Valentino's crypt is next to that of June Mathis Balboni, and was donated by his friend. Across the aisle in the Mausoleum is the late Peter Finch, and nearby is Peter Lorre.

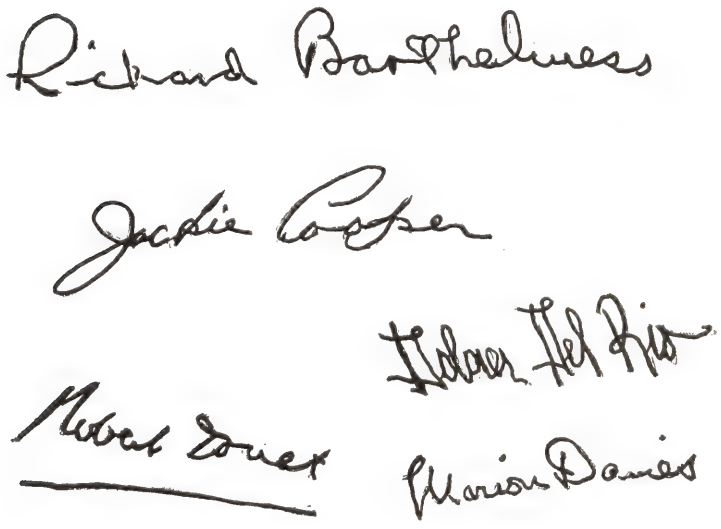
The memorial services for Valentino are planned annually by Bud W. Testa who hosts the "Inside Hollywood" show on radio station KIEV. He first began arranging the services in the late 1930's at the request of the Rudolph Valentino Fan Club; he reports clubs are still operating in the U.S., England and Italy.

Testa next plans to hold memorial services for handsome leading man, Tyrone Power, who died Nov. 15, 1958 while filming in Spain, on Monday, Nov. 16. The services will take place at the actor's grave site.

STUDIO COLLECTORS CLUB
Collecting Movie Memorabilia For Fun and Profit

COLLECTING AUTOGRAPHS FOR FUN AND PROFIT *SPECIAL REPORT*

by Robert Kendall



Whether it is a famous movie star, literary figure, or a sports or television personality, *collecting autographs* has long been a source of great personal happiness to the *"autograph collector."*

To the *true* fan, no amount of money will be enough to buy a personally autographed photo, or even an autograph on a piece of paper. Perhaps the chief reason is that the autograph represents something tangible from the celebrity—something personal. Often, the "autograph" represents a link between fan and celebrity, that the fan treasures all during his lifetime.

Autographs of favorite film stars have been popular since the beginning of the movie industry. And to those "unforgettable" stars, whose fame has never dimmed, fans cling to their autographs as a treasure. Here are just a few of the "perennial" celebrities whose autographs are always in demand. Charlie Chaplin, Mary Pickford, Douglas Fairbanks, Clara Bow, Ramon Navarro, Rudolph Valentino, Frances X. Bushman, Jean Harlow, Clark Gable, Janet Gaynor, Greta Garbo, Joan Crawford, Bette Davis, Barbara Stanwyck, Tyrone Power, Irene Dunne, Cary Grant, Errol Flynn, Loretta Young, Sonja Henie, Shirley Temple, James Dean, Judy Garland, Mae West, Will Rogers, Alice Faye, Marilyn Monroe, Marlene Dietrich, Humphrey Bogart, Elizabeth Taylor, John Wayne, Lana Turner, Ava Gardner and more.

There is a big market in autographs, and yearly mementos represent millions of dollars in sales around the nation. Serious autograph collectors are willing to pay the price that is now commanded for the rare autograph.

To determine the value of the autograph one must first analyze what it is they possess. For example, an autograph on a menu can only be classified in technical terms in the autograph collecting field, as a *signature.* Thus, the value is lessened. The unique value is determined by the item itself. For example, if there is a typewritten letter signed by the celebrity, that becomes much more valuable.

Some collectors have gone so far as to collect the laundry list of "stars," with their name at the top of the list. This will have little value.

Perhaps the *Scriptorium of Beverly Hills* does one of the best businesses in the nation dealing in rare and unique autographs, grossing nearly $1 million dollars a year ago. A framed letter from famed composer Johann Brahms is priced at $1,500. And then there is a correspondence between Abraham Lincoln, and a Confederate soldier all framed, and selling for $3,250.

When it comes to autographs of movie stars, the Movie Memorabilia shops, *Eddie Brandt's* Saturday Matinee in North Hollywood, and *Larry Edmund's* Book Store in Hollywood offer real bargains in celebrity autographed photos. And *George Houle Rare Books* and Autographs, 2277 Westwood, West Los Angeles, has a rare film knowledge and a good collection of film autographs and inscribed movie-star photographs, over 400, dating from the 20's to the 50's. He also has literary and some presidential autographs. And, *The Book Sail,* 1186 N. Tustin St., Orange, Calif. has a collection of signed books and letters by film as well as literary figures.

For those fans whose loyalty to their film, sports, or literary celebrities is so great they would never consider selling their treasured mementos, a visit to a book shop where these autographed items are framed might offer some ideas on framing and displaying. □

Will Rogers

William Powell

Joan Bennett

Lawrence Welk

Loretta Young

DOLORES HART Continued

ter). It was a fine portrait yet she always viewed her talent from a modest perspective. Comparing herself with other actresses she would think, "I'm so replaceable." Perhaps. There will always be new faces but there will never be another Dolores Hart.

Her final release was *Come Fly With Me* (MGM '63), still another variation of three young ladies out to snare husbands, this time in the friendly skies.

It was June 1963 and the time of departure had finally come. While her last film was playing in the nation's theaters the actress entered Regina Laundis, where she would change her name for the second and last time: Dolores Hart became Sister Judith. Twelve months later she took her first vows and became a novice, totally separating herself from the world. A year later she was allowed to see friends and family again. But it wasn't until June 1968, five years after she entered the monastery, that she took her final vows, making a lifetime commitment. Having had five years to fully make up her mind, Sister Judith thinks "there would be fewer divorces and more happy marriages if people took five years to be sure they were right for each other."

The typical day in the life of a monastery nun would seem to be full of meaningless drudgery to an outsider, what with endless chants, masses, menial tasks, studying, house duties and various religious services. "It may seem hard and strange," she says, "but it's a unique calling. You just fall in love with God."

When Dolores first made the decision to become a nun her mother wouldn't accept it. She simply couldn't understand how a successful young woman could give up a career in movies, the chance to love, get married, have children and lead a full life. She told a reporter that she missed her daughter and the wonderful times they had together. She missed being a grandmother and all the things they could have shared. Later, Sister Judith tried to make her mother see that she was not turning her back on the world but only trying to understand it and herself more fully. Both her parents have since died.

It will soon be 18 years since the erstwhile Dolores Hart entered the monastery and it looks like it is going to be a permanent stay. But Sister Judith assures us she hasn't forgotten her fans or Hollywood. For it was "in Hollywood I found God—or rather, He found me."

Dolores Hart, we miss you. Sister Judith, we love you. ☆

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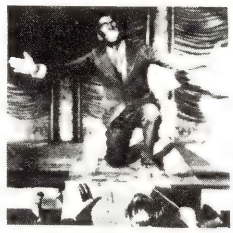
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Dining Adventures

At the award-winning **Aux Delices** in Sherman Oaks, co-owner and Chef Marcel Frantz (r) seems to be approving of a point made by popular comic Stan Kann (l) a frequent diner. The petite French restaurant is a great favorite of celebrities and notables who delight in gourmet French cuisine.

At the new **Vito's,** in Santa Monica, host and owner **Vito Somma** with **Martha** (Mrs. Robert) **Ragland,** wife of the film composer, at a dinner party at the Ocean Park Blvd. (at 28th Street) restaurant. Vito's features fine Italian cuisine, under the direction of chef Vincenzo Nicoletta.

Robert Lee (l) genial owner host of Ho Toy's Cantonese restaurant, 4630 Van Nuys Blvd. hosted a luncheon celebration honoring Mark Alyn, (r) bright young host of the new Mark Alyn Show on radio KGOE in Westlake. (c) Janice Wald Henderson is featured on the Saturday, 1 until 3 P.M. show as Restaurant Reviewer. **Ho Toy's** is open daily for cocktails, luncheons and dinners served nightly. Spacious free parking at the rear of the restaurant.

Loved the new **Terrace Room** of the fabulous **old Huntington Sheraton** hotel in Pasadena—the owners have gradually been renovating the entire place. Lest you think it still the old guard stuffy place it used to be, the Ships Room and adjacent tavern is also being refurbished, and from the appearance of young executive types with smartly dressed attractive young ladies in the beautiful new cocktail lounge up front, we'd say the Ships Room dance floor will get a workout when finished.

Juan Fuentes is the astute and charming manager of all the restaurants, (he was with New York's famed Sign of the Dove) and the service is impeccable (our waiter Nick Mendez was tops!)

Idea of the menu is very good but the translation from the Chef is flawed. Assorted Mediterranean platter included hummus, tabuli, calamari salad and other assortments of cold crunchies were not quite up to authenticity, particularly the hummus and tabuli. The smoked rack of lamb was interesting but quite dry but my publisher friend's stuffed abalone with crab fared much better. A pear sorbet was interesting but the Pistachio fried ice cream with Mango Galliano sauce was not.

Other entrees listed were a breast of chicken Tandoori, smoked duckling, veal Huntington and a la Galliano, lamb shank, smoked standing Rib roast, and a strip Sirloin rose Peppercorn. Too much of the smoked foods and not enough simpler Mediterranean styled entrees.

We had a split of rose wine, Paul Masson, I believe and it was chilled and satisfactory. Mr. Fuentes is working on the wine list and in conjunction with training, he has his waiters sample new wines as they are added to the wine list. A very intelligent idea, we think. All in all, we enjoyed seeing the new room which replaced the Crystal Room of yore. Under Mr. Fuentes aegis, some good changes will occur. They are open for breakfast, luncheon and dinner. 1401 South Oak Knoll Avenue, Pasadena. (213) 792-0266 for reservations.

Geni Charlesworth

The **China Trader** in Toluca Lake, home of many celebrities, attracts notables from all over. Recently at the Riverside Drive supper club which currently is celebrating thirty years were (l to r) **Producer Neill Foster,** actress **Lucille Benson** (she's offering an almond cookie to Foster) and **Vern Lanegrasse,** TV's Hollywood Chef. The popular exotic grog and Cantonese cuisine restaurant is open for buffet lunch Mondays through Fridays; Sunday Buffet Brunch and dining and entertainment with dancing nightly.

Au Chambertin
An elegant restaurant

If you haven't heard about **Au Chambertin** in Santa Monica, you will. Here the *Huynh* (that's pronounced "win") *family* presents the same superb French cuisine and fine service that brought their former restaurant — Au Chambertin in Los Altos — such great success, and recognition by gourmets all over California.

Master chef Lap Huynh, who studied with such famous French chefs as Michel Guerard and Gaston LeNotre, presents a most unusual menu. The magnificent hors d'oeuvres, for example, include such as escargots with butter and croutons, oysters in a puff pastry, prawns sauteed in lime sauce and a beautiful Maine lobster and fresh artichoke salad.

Rack of lamb Bercy, salmon in sorrel sauce, breast of chicken with goose liver — in a wine sauce, veal au citron, a lovely assortment of fresh fish with a julienne of vegetables, roasted duck with green peppercorns are among the many entrees — each a work of art.

Chef Lap, by the way, has cooking classes — he is indeed a master of his craft. It would be worth the price of the entire course to learn how to make his Grand Marnier souffle — it's as light as a cloud.

Au Chambertin is a gracious and elegant restaurant with a tasteful, low-key atmosphere and beautiful table settings — white linen cloths, fresh roses and glistening silver candleholders. Cocktails are served and there's an excellent wine list.

Tan Huynh (originally from Saigon, and a graduate of the University of San Francisco) is the manager at Au Chambertin, which is at 708 Pico Blvd. in Santa Monica, between 7th and Lincoln. Credit cards honored are Visa and American Express — and the number for reservations is 392-8738.

—Marjorie Walker

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MOVIEREEL

Continued

Marsha Hunt

an illustration of the Vitaphone system and such newer processes as stereophonic sound and Sensurround.

Sequences from original prints of "Redskin" and "Follow Thru" in two-strip Technicolor and "Becky Sharp" and "La Cucaracha" in three-strip Technicolor, also a 1941 Pete Smith short, "Third Dimensional Murder" in 3-D and a screening of the 20th Century-Fox CinemaScope demonstration reel were screened.

"Color, Sound and Wide Screen" has been coordinated by Anthony Slide and Robert Gitt. Slide, a well known film scholar, is the author of many books, the most recent of which is Arlington House's "The Vaudevillians." Gitt is the Preservation Officer of the U.C.L.A. Film Archives.

China Screenings

Chinese films will screen at the Chicago Art Institute, Dec. 2 thru 6. This concludes a series of five films commemorating China Film Week in the U.S.

MOVIEREEL CLIPS

Yves Montand brought his first new song show to Paris in 13 years. The entertainer opened his act the day he turned 60. He hasn't lost any of his old charm. His run through Jan. 3 at the Olympia Music Hall is sold out. (See feature, this issue HSM) . . . A

Continued on Page 42

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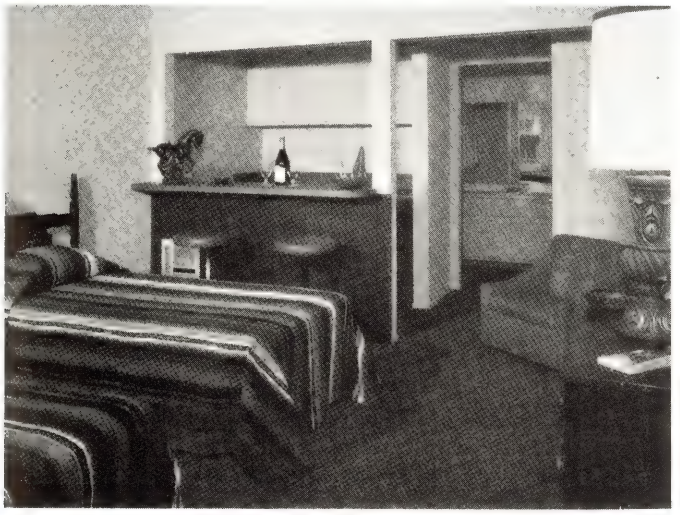

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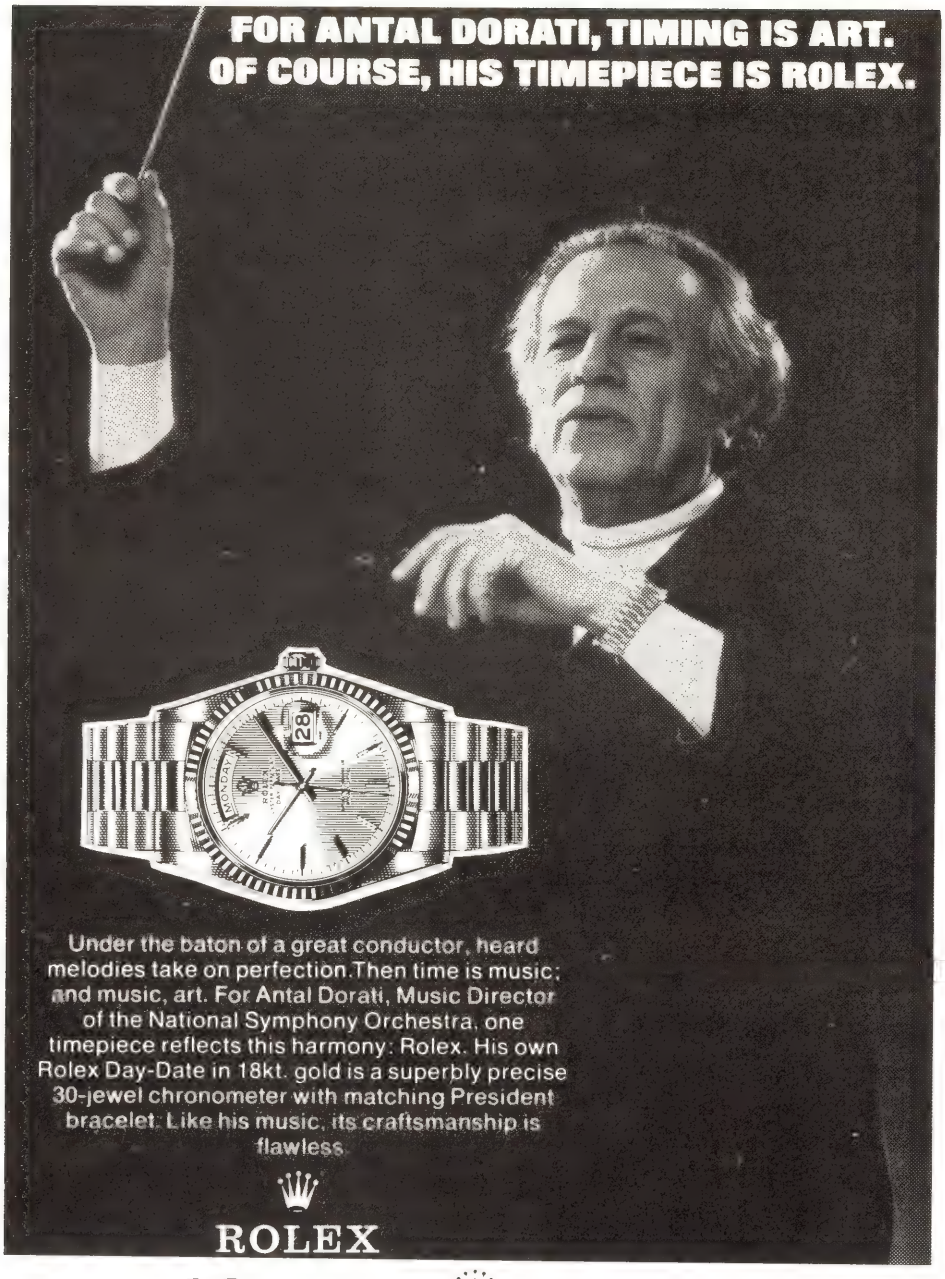
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sequel to "Giant" to reteam **Elizabeth Taylor** and **Rock Hudson** would introduce a new character—the illegitimate "son" of James Dean. The idea has been approached to both stars. With Hudson filming his series and Taylor in "Little Foxes" until summer, the earliest filming would be fall of next year . . . **Mickey Rooney** will star in the CBS drama "Bill," as a mentally retarded man who returns to the outside world after 44 years in an institution . . . The show airs Dec. 22 . . . **Jerry Lewis** and **Madeline Kahn** will portray the genius twins of **Kurt Vonnegut's** "Slapstick," which begins filming in January . . . **Charles Durning** will play the governor in Universal's "The Best Little Whorehouse In Texas," joining Burt Reynolds for their third pic together . . . **Mary Tyler Moore** to costar in "Six Weeks" with **Dudley Moore.** Mary plays the mother of a child who is dying . . . It'll be **Dyan Cannon** teaming up with **Tuesday Weld** and **Al Pacino** in Irwin Winkler's production of "Author, Author" ...New shows scheduled: "The Last Days of Patton," the General's sequel will star and also be produced by **George C. Scott.** William Luce will script . . . The 37 years of **Bobby Darin,** "Borrowed Time," a new book by Al Di Orio was bought by Robert Reno and Stephen Metz for a price of $75,000, if made into a TV movie or $200,000 if made into a feature film . . . The **Count Dracula Society** celebrated its 20th anniversary on October 31. **Dr. Ronald Reed** is founder and President . . . **David Niven's** newest novel "Go Slowly, Come Back Quickly" will be published by Doubleday this fall . . . **Mitzi Gaynor** and her super show has completed a successful year's tour in British Columbia and throughout the U.S., playing in Theatres in the Round and Dinner Playhouses . . . **Gregory Peck** was presented "Angel of the Year" award for his continued support of Women in Show Business, a philanthropic organization . . . **Special Holiday Shows** scheduled for this

Continued on Page 49

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D'Anton Cinematheque, new Bev Hills Movie House—cover. Gaylord Carter—King at the Wurlitzer Organ. Where Yesteryear's Stars are Today. Collector's Corner.
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Katharine Hepburn—cover & story. Jayne Mansfield—Last of the Sex Symbols. Judy Canova—Will She Yodel in *No, No, Nanette*?
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Liza Minnelli & Desi Arnaz, Jr.—44th Anniversary Oscar Awards—cover & story. Gary Cooper—The Eternal Man. Zorro and Co./Serial. "Carmen Miranda Night."
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Ruby Keeler—cover. Hollywood Stars Bedazzle Broadway. Great Movie Palaces. Inside Track Covers Movie & TV Studios.
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Efrem Zimbalist, Jr.—A Man of Many Talents—cover & story Veronica Lake—The Girl With the Peek-a-Boo Bangs. Esther Ralston—What Price Remembering. The Singing Andrews Sisters.
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Mae West—cover & story—"Hollywood's Hall of Fame". Remembering Bogey and His Costars. Marx Brothers—From Gags to Riches. Industry Honors John Ford.

JULY 1973—Vol. 8, No. 3
Jack Oakie with Betty Grable and Alice Faye—cover. The Unpredictable "Dahling"—Talullah Bankhead. Jane Russell—The Girl Howard Hughes Made Famous. "Hollywood's Hall of Fame"—All Time Favorite Alice Faye.

SEPTEMBER 1973—Vol. 8, No. 4
A Final Tribute to Betty Grable—cover & story. Thelma Todd's Mysterious Death/30s. Goodbye Harry—Desert's Version of Will Rogers. Hanna Barbera—The Buzz of Creativity
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Horror & Macabre Films—Supernatural Classics. Lon Chaney—*Man of a 1000 Faces, The Werewolf, Dracula, Dr. Jekyll & Mr. Hyde, Dr. Caligari, The Wolf Man, Creature From The Black Lagoon, Frankenstein,* etc. Masters of the Thrillers, Bela Lugosi, Boris Karloff, Peter Lorre, Fredric March, Vincent Price, Christopher Lee. Men Who Create Monsters & More.

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"The Snake Man"—cover & story. Roger Moore—The New James Bond 007. Producer Who Makes Family Movies—How "Radio Rocket Boy" was filmed.
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Harold Lloyd Film Revival—cover & story. Lana Turner and Stars From Hollywood High. Dick Haymes on Comeback Trail. Where is Edwina Booth? Colleen Moore? Louise Brooks?—Memory Lane.
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Midway—Universal's Salute to the Bicentennial—cover & story—many photos from the film. Charlton Heston—personal interview. Fabulous Duncan Sisters.

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Mary Pickford—America's Sweetheart. Alfred Hitchcock, The Master of Movie Suspense. Inger Stevens, Saint or Sinner? Beloved Stars of "Golden Days of Radio."

AUGUST 1976—Vol. 10, No. 10
Ginger Rogers—cover/story—Hall of Fame. Rare Candid Camera Stars (unpublished) Scrapbook. New Baja Movietown. Nigel Bruce Interview—New Dr. Watson. Telly Savalas, Alexis Smith, Craig Reynolds.

SEPTEMBER 1976—Vol. 10, No. 11
Stephen Boyd & Sophia Loren in 1964's "Fall of the Roman Empire"—cover. Stephen Boyd Interview. Story on "Evil in Deep" Diana Dors.

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"The Amazing Dobermans"—***Fred Astaire, Barbara Eden, James Franciscus***—cover & story. Ann Harding Interview. Dale Robertson, Balloon Enthusiast. Series/Early Days of Publicity.
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Carol Lynley & Gary Lockwood. Where to Get Free TV Tickets. Star's Lips & Other Collections. When the Movies Began to Speak—1927. 25th Anniversary, *The King & I.*

Continued

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Golden Films—1977 Festival of Hits. Unpublished photos of famous couples & stars of '30s & '50s/Scrapbook series. Authentic Lip-prints of Stars Quiz. Hollywood Honors Crosby, Hope & Dorothy Lamour.

FEBRUARY 1977—Vol. 11, No. 3
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Joan Crawford Tribute—Collector's Photos from Her 50-Year Career/cover. "I Remember"—Jack Oakie. Crawford Museum. Artistry of the Young Animators. Academy's Student Film Awards. Allyn Joslyn. Jan Clayton.

SEPTEMBER 1977—
Vol. 11, No. 10
Dolores Del Rio—Exotic Latin Star/cover. Collectors, photos. Hollywood's Latin Beauties. Douglas Fairbanks, Man of the World, photos. Mervyn LeRoy on *Quo Vadis.* Merton of the Movies. Exclusive Photos of Shirley Temple receiving Ruby Award.

OCTOBER 1977—Vol. 11, No. 10
Elvis Presley tribute/cover, many unpublished photos. Souvenir issue. Jayne Mansfield's Movie Star Years.

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Jeanette MacDonald & Nelson Eddy/cover—America's favorite singing stars. Photo gallery. Opera Divas of MGM. Gia Scala's True Life Story. Andrews Sisters on Tour & more

DECEMBER 1977—
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Great Western Heroes Edition. Filmdom's top cowboy stars . . . ***John Wayne***—cover, America's shooting star, Cowgirls, ". . .Meanwhile Back at the Ranch," Saddle Burning Saturdays, Rare Candid Unpublished Cowboy Photos, Cowboys Hall of Fame, Roy Rogers and Dale Evans Museum, etc. A must for every collector.

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Fabulous Rita Hayworth/cover. Thalian tribute, photos from her career, Famous Gilda page poster. Pistol-packing Eastwood and Bronson. Danish Film Institute. Janet Blair Interview. Veda Ann Borg. The Lone Ranger, etc.

MARCH 1978—Vol. 12, No. 2
Mae West Sextette Exclusive Photo Collection, Personal interview, Mae reveals glamour secrets, leading men, her life and beliefs. "Texas Detour," Patrick Wayne.

APRIL 1978—Vol. 12, No. 3
The Gorgeous Lana Turner/cover. Her new career, Lana's untold story by her stand-in. Photo gallery. AFI Honors Henry Fonda. Stars & Their Stand-Ins. Great Vamps of All Times. That Was Coop (Gary Cooper). Unusual Facts About Academy Awards. Filmoteca, Spain's Bullfight Filmmaker. Filmex 1978.
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AUGUST 1978—Vol. 12, No. 6
Alan Ladd & His Legacy/cover. Photos & stories. Keyhole Portraits Ladd, Veronica Lake. Madeleine Carroll, Recluse in Spain. Queen of the Fans. David Niven's 89th Film. Patricia Morrison career/interview.

SEPTEMBER 1978—Vol. 12, No. 7
"The Comedians"/mural from old Pantages Theatre, Hollywood. All the great comedians—Chaplin, Laurel & Hardy, Buster Keaton, Ben Turpin, Hope, etc. Treasury of hard to find photos.

OCTOBER 1978—Vol. 12, No. 8
Jack Oakie Tribute to a great performer and comedian. 32-page souvenir edition presented as souvenir at Pickfair. Stories by Jack's friends. Hal Kanter, Seymour Jacobs, Alice Faye, Dale Olson, Charles Parker, Lee Graham. Rosemary Awards for Silent Stars. Moviereel. Disney's Top Animators.

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The Hollywood Rebels. ***Montgomery Clift-Liz Taylor***/cover. Excerpts & stories from autobiographies. Brando interview & Cauliflower Alley Heroes. Lana Turner Interview. The New "Bs." James Whitmore.

DECEMBER 1978—Vol. 12, No. 10
Shirley Temple. Her films, her fan club. Storybook Photo Memories. Movie Moppets of Yesteryear. Marie Dressler. Frances Drake. Pat Buttram. ANTA Astaire Awards. Ultimate Movie Quiz.

FEBRUARY 1979—Vol. 12, No. 11
The eternal ***Marlene Dietrich.*** Kim Novak—Collectors Photos. Frank Capra, Director Series. Judy Garland Auction Memorabilia. Golden Era of Radio & TV. Edward G. Robinson Collection. The Thalians & more.

MARCH 1979—Vol. 12, No. 12
Judy Garland. Judy's No. 1 Fan. An Affectionate Portfolio. Judy's Photos. "That Elusive Rainbow." The Singing Star Greats, Souvenir Collection. Those Singing, Dancing Ladies—Unpublished Candids. The Jerry Lewis Story. Enchanting Alice Faye. Carmen Miranda Museum. Hattie McDaniel—"More Than a Mammy."
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Cary Grant & Ingrid Bergman, Personal Interviews. James Cain, Writer-Director Series. Hattie McDaniel, Oscar Winner. British Movie Card Collection. Pickfair Party. Golden Globe Awards

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Katharine Hepburn & Spencer Tracy, A Quarter Century of Togetherness. A Visit With William Powell. Loy & Powell—Then & Now. Hollywood's Great Romantic Teams. Eleanor Parker—Above & Beyond. Golden Era Radio & TV—Pictorial.

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Humphrey Bogart & Lauren Bacall. The Bogie Cult. Excerpts, Bacall's new book, "By Myself." The Warner Stars—50 Years. Fate Warner Actresses. Kay Francis. Ann Sheridan. Shirley Temple Today. Warner USC Tribute. Summer Preview—So. Calif. Amusement Attractions.

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Tyrone Power. The Secret Life of Tyrone, A Dedicated Artist. Gina Lolobrigida's 2nd Career. Groucho—"I Must Be Going." Sophia Loren—Life and Loves review. Mary Pickford Memorabilia. Lillian Gish Honored. Kendall's Movie-Script Life. Hanover St. Bash. Story of Evelyn Keyes. John Wayne Tribute.

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Sinatra & Gene Kelly. The legendary Song & Dance Men. Born to Dance Memory Portfolio. Ann Miller—"I Danced with Astaire." Out of the Chorus Line. Scrapbook Unpublished Photos '30s & '40s (Song and Dance Men). My Fair Lady (Audrey Hepburn) Returns to Screen. Portraits—Chevalier, Dick Powell. Early Musical Gems. Historic Theatre Renaissance.

OCTOBER 1979
Vol. 13, No. 6
Ava Gardner - beauty in exile. Her own Carolina museum, yesterday & today photos, James Mason, Frank Capra Jr., Van Johnson-the good old days are today, Rod Taylor, Jodi Gilbert, Angela Greene, Dick Foran, Starring Power, Massey, Flynn, Sanders, TV and Radios Golden era photos, biogs.

NOVEMBER 1979 Vol. 13, No. 7
MGM "More stars than there are in heaven" also 40th Anniversary ***Wizard of Oz collectors special,*** The Wizardary of Oz, Judy's Journey to Oz, loaded with photos. MGM Movie Classics, rare stills. The MGM Look, MGM Girls, "Goodbye Nostalgia" Powell, Reynolds, Cyd Charisse, Ann Miller, and Van Johnson's love affair with the fans, Jean Harlow, James Stewart, Robert Taylor, Robert Montomgery.

DECEMBER 1979 Vol. 13, No. 8
Deanna Durbin Holiday cover, the star who traded fame for obscurity, Yesterdays Teenagers & photos, Holiday Memories pictorial, Britain's favorites, Bebe Daniels and Ben Lyon, Joan Blondell remembers, Rita Quigley, Jean Seberg, a restless heart, Stars and their pets, oldtime photos, The Thalians party, Tony Curtis, "the sweet smell of success," Last hurrah for Gracie Fields.

FEBRUARY 1980 Vol. 13, No. 9
Laurence Olivier & Vivien Leigh cover, features, photos. Marilyn Monroe's amazing twin, Jane Powell, Queen of Roadshows, Jeanne Crain's $30,000 collection, Collectors Guide & Movie Clip collection, Zooful of Animals (famous animal stars) Films Hedy Lamarr, Selena Royale, Rocky Horror Cult Show. Cinema Chat-50 yrs. ago.

MARCH 1980 Volume 13, No 10.
Errol Flynn, the Swashbuckler, career photos, Lost Horizons returns-SRO, Joseph Cotten, Lex Barker, Hermione Gingold, Golden Globe Awards, King of the B's—Cowboy stars, Heroines of the Sagebrush — Cowgirl stars, Collecting section/ Posters, etc. Sally Rand, Stars and their Pets.

APRIL 1980 Volume 13, No. 11
Rock Hudson, Doris Day classic love scene cover, Rock-The American Hero, Doris Day, The Sunshine Girl/photos. Marvelous Myrna Loy, Great Hollywood Love Scenes/famous star photos, Collecting Books, Press Books, Magazines, Guide Leading ladies silent screen, Jetta Goudal's Rosemary Award, Lillian Gish, Anne Jeffreys, HSM at Cannes Festival.

MAY 1980 Vol. 13, No. 12
Lana Turner, Marilyn Monroe, Betty Grable & Mae West — four gorgeous blondes. A tribute to Hollywood's blondes. Lana Turner her life, loves. Why blondes have more fun in Hollywood. AFI Tribute to James Stewart/photos. Decline fall of love goddess! Classic comic book collectors, etc. Raymond Burr Collection, Hollywood Classic Love Scenes. Claire Trevor, Penny Singleton.

JUNE 1980 Volume 14, No. 1
Liza Minnelli "Cabaret" cover. What happened to Liza's movie career? Steve McQueen, Super Star, Cornell Wilde Story, Shirley Temple & Errol Flynn collector stories, Movie History section: When titles explained everything. Silents to talkies, How star system was built, Rare photos Thirties, Hollywood Memorial Park where early stars rest.

AUGUST 1980 Vol. 14, No. 2
Susan Hayward Special Tribute, The Rebellious Redhead, A Star's Star, "The Lost Moment" — "I'll Cry Tomorrow", Montage photos Susan . . . Legend of Lone Ranger, Victor Mature, Alec Guiness, Mary McCarty, Lillian Roth, Hildergarde, Marion Davies Museum, Collections section, — Debbie Reynolds, HSM's are valuable, etc.

SEPTEMBER 1980 Vol. 14, No. 3
Gary Cooper — The man who was eternal "Coop". Biographs, Deborah Kerr, Bea Lillie interviews, Jean Peters, the reluctant star, DeWitt Bodeen, writer series, Neil Hamilton Today, Sinatra Benefit, Barbara Britton, Jon Hall, Movie Collecting — Radio Program Addict, Movie Star Dolls & more.

OCTOBER 1980 Vol. 14, No. 4
SOPHIA LOREN. That fabulous face. Comments on co-stars, photos from TV show, 3 pages famous pin-up stars, Sugar Babies in Hollywood, David Niven, Hollywood's Forgotten Daughters, Film Fan Quiz, Films of June Haver, Darla Hood, Gale Robbins, Collection's Section. "Scarlett Fever," Movie Museum, Value of Memorabilia.

NOVEMBER 1980 Vol. 14, No. 5
Special tribute to Barbara Stanwyck. Rare interview. Silver-haired glamour girl's portrait gallery of memorable performances.

DECEMBER 1980 Vol. 14, No. 6
Holiday cover of 20 stars in full color. Hollywood, givingest town in USA. Priceless Holiday pictorial memories. Famous Holiday Magazine covers of years gone by. Stars collections and cards. Salute to Lena Horne . . . Gene Tierney, star re-born . . . Rosemary DeCamp. Collection stories. Collector's section.

FEBRUARY 1981 Vol. 14, No. 7
4 STAR COVER: Kim Novak, Liz Taylor, Hedy LaMarr and Katharine Hepburn, Kim's Doule Life/Interview. Hepburn interview. Pictorial "The Mirror Crack'd." Hedy LaMarr — the Heavenly Body, George Cukor, Iris Meredith, Davenport, Palace of Dreams, Collector features-George Montgomery, Audie Murphy and more.

MARCH 1981 Vol. 14, No. 8
RONALD REAGAN COVER: the actor who became President. Collector photos from his and Nancy Davis' film careers. Alexis Smith, the girl who has it altogether. Versatile Eve Arden, Nancy Carroll portrait, Eleanor Powell remembers, The Bewitching Ms. Turner (Lana), Finch, Bloody Finch, Tribute to Mae West, Rosemary La Planche, Unique Movie Collectibles.

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APRIL 1981 Vol. 14, No. 9
MARIA MONTEZ cover, feature, queen technicolor features, Lex Barker, King of the Jungle, photos. Donna Reed, an Oscar didn't help, Ruth Warrick, Lori Nelson, Chester Morris, Kathleen Burke, Kay Medford, Stars Culinary talents, 38th Golden Globe Awards.

MAY 1981 Vol. 14, No. 10
Roy Rogers & Dale Evans cover. Souvenir edition "Corral of Western Stars", Roy Rogers & Dale Evans Museums, photos, Famous Movie Horses, John Wayne great Western hero, best films, Heroines of the West, Famous Western Classics.

JUNE 1981 Vol. 14, No.11
Paul Newman cover and feature, Maureen O'Hara, fighting Redhead, Estelle Winwood, 98 years young, Lifetime memorabilia Patsy Kelly, Landmark-Theatre of the Stars, The Earl Carroll girls re-union, Warners Unholy Three.

August 1981 Vol. 14, No. 11
Lucille Ball cover, Ms. Ball of the movies, urbane Rex Harrison, Maureen O'Sullivan, Mama O'Mia, Clara Bow the "it" girl, Margaret Lindsay, Bill Williams, Terry Moore, Wanda Hendrix, Films on Record, MGM originals, Collector's Societies guide. Casual photos stars.

September 1981 Vol. 15, No.1
Henry & Jane Fonda cover, personal interviews, photos. Grace Kelly, the Lady had class, Angela Lansbury today, Old Rarities—photo finds, Mona Freeman, Directors series, Hollywood's Fishiest leading men, World's most sought-after photo—Betty Grable, Collectors, Reagan signs poster three times. Casual photos stars.

CORRECTION: Due to a typographical error, Vol. 13, No. 10 is the Errol Flynn cover issue. Vol. 13, No. 11, Doris Day and Rock Hudson cover, Vol. 13, No. 12, Lana Turner, Marilyn Monroe, Betty Grable & Mae West cover.

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PERSONALS

WANTED: Short stories on your collection with photo to be run in HSM's "Collection Corner." Exposure for your special collection as we run your address, telephone no. Must have approximate value and how you were able to accumulate your collection. Address Hollywood Studio Magazine, P.O. Box 1566, Apple Valley, CA 92307 (714) 242-8569).

Be a stuntman. Send $5 for information packet. Stunts Galore Academy, Box 518, Palmdale, CA 93550. (10-11-12-'80-'-81)

Let Us Be Your Personal Photographer. We cover the stars at all L.A. events. Exclusive candid celebrity photos. Reasonably priced autographs on cards or stills. Prompt service. State wants SASE. E. Robbins, P.O. Box 3337, Glendale, CA 91201. (TF-12'81)

VINTAGE TO MODERN TV GUIDES, movie magazines, Lifes and clippings. Will do research. Send your wants with S.A.S.E. J. Wall, 2718 Elva Dr., Kokomo, Ind. 46901. (8-'81-2-'82).

"FOR CASH OR EXCHANGE anything on Shirley Temple. Also interested pen friends all ages. Stella Suttie, P.O. Box 38, 6573 Sedgefield, Cape. South Africa." (

Thank you Millie Depalmer for being my friend and helping me with my Betty Grable collection. "I.L.Y."—Ray Blackledge. (11-12'81)

RETIRE IN MEXICO OR GUATEMALA. It's much cheaper than at home. Food, liquor, housing, servants, all are much cheaper than here. For more details on retirement, investments, travel, etc. in Mexico and Guatemala, subscribe to Discover Mexico Magazine. Only $10.00 for two years. Sample copy is $2.00. Send to "Discover Mexico Magazine," 1210 Laveta Terrace, Los Angeles, CA 90026. (TF)

MAGAZINES—BOOKS

"The Cinema Collection"—indexed catalogue of movie magazines, 1920's-1960's. $2.00 Murray Summers, Orlean, VA 22128. (12-4'82)

25 MINT FAMILY CIRCLES. 1930's and 1940's. Superb covers with CRAWFORD, DAVIS, DIETRICH, GARBO, GABLE, GARLAND, LOMBARD, TEMPLE, etc. All different. Excellent holiday nostalgia gift for $17.50. Will attempt to fill requests up to 5 magazines for specific screen stars. Add $1 for postage and insurance. Send checks to HARD TIME COLLECTIBLES, 216 Avalon Avenue, Santa Cruz, CA 95060. (12'81)

BOOKS, O.P. inc., film daily yr. bk. and int. mot. pic. almanacs back to 30's. **Limelight Bookstore,** 1803 Market S.F.C.A. 94103. (8-11-'81). TF

TV GUIDES 1950-81. **Every issue available.** Illustrated catalog $3 (refundable). Box 90-HS, Rockville, MD 20850. (9-3-'82).

THE FILMS OF JENNIFER JONES by the author of *The Films of Alice Faye.* Beautiful, hardbound book with attractive dust jacket. Rare color frontispiece (never before published) from the 1946 abandoned *Little Women.* Hundreds of stills, portraits, sheet music covers, posters, rare Spanish ads. Complete story synopses and exhaustive note section. Send $15. plus $1. postage to: Frank Moshier, 312 Teresita Blvd., San Francisco, CA 94127. (4-12-'81)

BOOKS—Hard & soft covers, pocket books, magazines on movie stars. Send 50¢ for list to F.R. Buccigrossi, 800 E. Pittsburgh, No. Versailles, Pa. 15137. (11-12'81)

JACK OAKIE'S DOUBLE TAKES, by Jack Oakie; 240 pages, 8½ x 11 inches, over 300 photographs; full listings (casts and dates) of movies, radio and television shows: ISBN 0-89407-019-3; $10.95. **Strawberry Hill Press,** 2594 15th Ave., San Francisco, CA 94127. (TF)

MOVIE MAGAZINES, 1969 and older. Wanted by dealer. Murray Sommers, Orlean, Virginia 22128. (703-364-1275.) (12-4'82)

BANG! BANG! BANG! Are the **Westerns** your favorite film fare? Then, Under Western Skies, a magazine devoted to the Westerns on film, radio and TV should be in your corral. Send $2.00 for sample or SASE for back issue list.
The World of YESTERDAY
Rt. 3, Box 263H, Dept. HSM,
Waynesville, NC 28786.
(12-4'82)

JESSE JAMES: THE MAKING OF A LEGEND. The story behind the 1939 movie classic starring Tyrone Power, Henry Fonda, and Randolph Scott. 228 pgs., 80 pages of rare photos, plus biographies—$8.95, plus $1.50 postage and handling. Larren Publishers, 707 W. Burton, Nevada, MO 64772. (12-3'81)

PHOTOS/CLIPPINGS

SUPERB SELECTION OF STILLS, POSTERS
Lobby cards, and color prints, old and new. No catalogue. State wants.
MEMORY SHOP WEST
1755 Market St., San Francisco, CA 94103. (415) 626-4873. Mon.-Sat., 12-6 p.m. (TF)

SCRAPBOOK GRAB BAG!
We're cleaning house!
Old inside pages from Hollywood Studio Magazines back to 1970. Press over-runs. Filled with old photos excellently reproduced and many complete features. You'll find all the old top stars in these pages. Untrimmed. A wealth of material. A bonanza for film buffs who collect, sell, need research material, want some of the old time photos and do not want to tear their HSM's apart. Some pages out of print. We are selling them by the pound and will send to anyone interested at $2 lb. plus UP charges. (Approximately 160 pages to a lb.) Let us know how many pounds you want. With all the different features and photo pages we have in surplus they would weigh close to 35 to 45 lbs. No order less than 10 lbs. Please write and state amount of pounds wanted. **Hollywood Studio Magazine,** P.O. Box 1566, Apple Valley, CA 92307. (714) 242-8569).

TOP QUALITY
RARE CELEBRITY CANDIDS
S.A.S.E. for list. $2 for sample. 1752 N. La Brea Ave., Hollywood, CA 90046. (11, '81-3, '82)

Photos — All actors and actresses. SASE for all replies. Box 666 M, Bay Shore, N.Y. 11706. TF 3-9-'81).

"THE STARS I'VE MET"
Personal snapshots from the 40's. On exhibit in Chicago. Len Lisiewicz, 3550 So. Honore St., Chicago, Ill. 60609. (11-12'81)

MOVIE MEMORABILIA FOR SALE
$2 for 54-page catalog to Jim Szakacs, 198 Boulton St., Toronto, Ontario M4M 2U9, Canada. (11-'81-12-'82)

FOR SALE: Clippings, press photos, Lobby Cards, Posters—Hundreds of Film and TV personalities 1940's thru present. Reasonable. Send self-addressed stamped envelope with list of your favorites for details. C. Stumpf, 722 N. Laurel Street, Hazleton, Pa. 18201. (11-12'81)

LOWEST PRICED CLIPPINGS IN TOWN! 25¢ to $1.00, 1950's through 1970's, Gable, Blyth, Taylor, Allyson, Powell, Williams, Peck, Curtis, Leigh, so many more. Send SASE, state wants, for handwritten list. Please be patient. Charlene Cruz, 6616 North Oak Avenue, Temple City, CA 91780. 1st come. 1st served. (9-12-'81).

SENSATIONAL NEW "STAR" PHOTO STAMP. Choice **Marilyn Monroe, Clark Gable, Lana Turner.** Made of durable clear plastic, a new process giving photo print-like quality reproduction. Stamp your favorite movie star on your own stationery by using a stamp pad. Choose from these 3 stars or send your own **CLEAR** black & white photo. Actual size (oval). $12.95 plus $1 mailing (6% Calif. residents). Mail your order and check to Studio Collectors Club, P.O. Box 1566, Apple Valley, CA 92307.

MOVIE CLIPPINGS from 1200 magazines and books. SASE for individual star lists. Ted Macdonald, 269 Beechwood Ave., Union, N.J. 07083 (9-12-'81).

GLAMOUR PHOTOS! Wealth of stars 1950s to present. Quality color, b/w prints — each described! Catalog 50¢. Also giant catalog of science fiction items, $2.00. **STILL THINGS, 13622 Henny Ave., Sylmar, CA 91342.** (10-'81-4-'82).

RARE COLOR CANDIDS — 6000 stars. Sample $2. S.A.S.E., Barr, 310 E. 46, N.Y., NY 10017. (5-'81-6'82).

FOR SALE: Rare color and black & white photos I've taken (from my private collection/never published) of Movie-Broadway, TV and Soap Stars, from 40's to 70's. Name wants - *only SASE* answered. **Photography By Arden,** 157 W. 73 St., New York, NY 10023.

HARD TO FIND pictures of actors, directors, etc. Write Al Rosenfelder, 1205½ N. McCadden Pl., Hollywood, CA 90038. (12-2'81)

FOR SALE: Deluxe high quality movie star **cuttings** and **photos.** 1950's onwards. Huge collection. $1 lists (air). Please state interests. We collect mainly on **James Dean** and will trade/buy (will also trade/buy on certain other stars; send details). **S.I.P. 17 Tottenham Court Road, London WI England. TEL (London) 580-6087.** (11-'81-8-'83)

Lg. clipping colls. Brando, Brolin, Bronson, Burton, Campbell, Dickenson, Estrada, Harper, Landon, Martin, Moore, O'Neal, Presley, B. Reynolds, D. Reynolds, Savalas, Sinatra, Starsky/Hutch, Stallone, Travolta, Winkler, Wayne. Smaller colls., most others. Betty Burris, 4121 So. Yates Way, Denver, CO 80236. (11-12'81-2-3-'82)

First time sale. Large collection books, records, clippings movie & music stars. 78s, 45s, 10 and 12 in. LPs. Wants SASE list. Len Riordan, 785 Cobb Blvd., Kankakee, IL 60901. (11-12'81)

MOVIE SONG SHEETS. Crosby, Disney, Hope, Lamour, Loren, Martin-Lewis, Sinatra, etc. Send $1 for list. Dean Pappas, 62 Sandhill Road, Kendall Park, NJ 08824. (11-'81-6-82)

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FILMS AND VIDEOTAPES FOR SALE
Thousands of titles available! Both Super 8 Sound and Silent films, Beta and VHS videotape formats. Write for **FREE** lists. The **SHEIK FILM STORE,** Dept. H.S., 1823-25 Airline Hwy., Metairie, LA 70001. (TF)

RARE HISTORIAL FILMS. Exclusive first time offered. WWII Axis news reels, Allied Documentaries, controversial propaganda films on Super 8mm sound film and video cassettes, complete and uncut reproduced from original source materials. Send stamp for free brochure. International Historic Films, P.O. Box 29035, Chicago, IL 60629 (TF

16MM SOUND MOTION PICTURE FILMS
for sale. Features. Shorts. T.V. Shows and many others. Send for complete listings. Save! **BEDNER FILM EXCHANGE,** 5300 So. Talman Ave., Chicago, ILL 60632.

MOTION PICTURE FILMS

SUPER 8, Videocassettes, 16mm & 8mm full length features & shorts for home entertainment. Hundreds of titles, from classics to current theatrical releases. Send for free film and/or video catalogs. Niles Cinema, Box 1576-HS, South Bend, IN 46634. (TF).

FREE 16MM, VIDEO CATALOGS
French, Foreign, American Films. We specialize in foreign films. Tamarelle's FRENCH FILM HOUSE, 110 Cohasset Stage Road, Chico, CA 95926. (8-'81-9-'82?).

16mm SOUND Features. Shorts. New. Used for Sale. Free Catalog. National Cinema, P.O. Box 43, Ho-Ho-Kus, NJ 07423.

RECORDS & VIDEO TAPES

Records. 78's. Sheet music. All categories. Free lists. **Mr. Records,** Box 764, Hillside, NJ 07205. (TF)

Discount Video Tapes — Movies, Westerns, Serials, Rock Concerts, 'Amos 'n Andy. Hundreds. FREE CATALOG, P.O. Box 7122, Burbank, CA 91510. (TF)

Super-8 Sound/Video! Lowest prices! Fastest service! L/C Films, Box 6263S, Santa Ana, CA 92706. (TF)

RECORDS & TAPES
HOLLYWOOD/BROADWAY Record Discalog. Film music and cast album super-bargain tabloid. Send 45¢ in stamps. Words and Music, P.O. Box 4021-CRS, Johnson City, TN 37601. (TF)

RECORDS & TAPES
HOLLYWOOD/BROADWAY Record Discalog. Filmusic and cast album super-bargain tabloid. Send 45¢ in stamps. Words and Music, P.O. Box 4021-CRS, Johnson City, TN 37601. (TF)

REAL HOME ENTERTAINMENT

Years of great movies and T.V. shows now on VIDEOCASSETTES. New releases each month at the lowest cost. Write or phone: Renault Enterprises, P.O. Box 7098 Mpls, MN 55407 (612) 724-4961. (9-'81—10-'82).

Rock video: Springsteen, Who, Dylan, Stones, etc. Send stamp for list. Video Heaven, Box 144C, Holland, MI 49423. (6-'81-2-'82).

MOVIE MERCHANDISE FOR SALE

JUDY GARLAND: For sale, color photos at Felt Forum Dec. '67. P. VISTA, P.O. Box 67943, L.A. Calif. 90067. (9-12-'81).

Rare Original 78 RPM **Fox Studio Recordings** with Alice Faye, Betty Grable, many others, will trade for 10" LP's, Satin & Spurs, with Betty Hutton, Grounds for Marriage with Kathryn Grayson, and Athena, with Jane Powell. Augie Rodriquez, Box 1063, Main Office, Los Angeles, CA 90053. (213) 463-9508. (9-11-'82).

MARILYN MONROE: For sale, 100's of original color photos, other items. Send wants: P. VISTA, P.O. Box 67943, L.A. Calif. 90067. (9-12-'81).

NOW YOU CAN RELIVE THE GOLDEN AGE OF NETWORK
Radio with "radio . . . that's the way it was." We offer you original radio shows from the 30's, 40's and 50's. Shows like "The Shadow," "Gangbusters," "Amos & Andy" and many, many more. Free catalog, Comb Enterprises, 1701 Sunset, Barstow, CA 92311. (9-'81-3-'82).

PHOTOS — All actors and actresses. SASE for all replies. Box 666, M., Bay Shore, N.Y. 11706. (4-'82).

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OLDE TIME SUPER
MOVIE POSTERS
GIANT 21x 28 SIZE
An exclusive offering! Originals of popular early time stars. Fantastic — you'll love them. Movie idols series includes:
W.C. FIELDS & MAE WEST
WILL ROGERS CHARLIE CHAPLIN
CLARA BOW MARX BROS.
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Fantastic — **$3.50**
(Postage & handling add $1.50 each)
2 weeks delivery time.
Add $3.00 for extra postage & handling on orders outside U.S. Must be U.S. Currency. Send order to
P.O. BOX 1566
• APPLE VALLEY, CALIF. 92307

For sale many **recent** film still scenes and a few posters. No list, state wants. Also 1930s picture frame photos of James Cagney and Will Rogers, limited original quantities. **Wanted** anything and everything you may have on Carole Lombard. Pamela Groff, 2050 Middle Drive, McKeesport, PA 15131. (11-12-2'82)

Errol Flynn Glossies
11 x 14 night club & Studio. 9 at $5 each. Colbert pics wanted. Richard L. Bell, 2656 Van Ness Ave., #15, San Francisco, CA 94109. (11-12'81)

Sale or trade: Movie star photos, clippings, etc. 1920's to the present. Carol Clark, Str. 1, Box 036, Ely, Nev. 89301. (11-12'81)

Free Catalog—Rare film sound tracks and broadcasts. **TRAN,** Box 1023, NYC, 10009. (11-12'81)

MOVIE MEMORABILIA FOR SALE
Send $2 for 54-page catalog to Jim Szakacs, 198 Boulton St., Toronto, Ontario, M4M2J9, Canada. (11-'81-3-'83)

PORTRAITS PAINTED!

From your photo or mine. Guaranteed likeness in oils on canvas any size. Starting price — $395. Send photo for exact quote! Many framed oils available.
Anthony's Art Gallery.
678 Geary St.,
San Francisco, CA 94102.
Phone: (415) 775-9892.

I HAVE ITEMS on most stars. Send SASE and wants. V. Ferraro, 3902 Barcelona St., Tampa, FL 33609. (12-4'82)

HARD TO FIND pictures of actors, directors, etc. Write Al Rosenfelder, 1205½ N. McCadden Pl., Hollywood, CA 90038. (12-2'82)

MOVIE PRESSBOOKS, POSTERS, etc. $2 for catalog. Tim Lehman, 840 Shober St., Winston-Salem, NC 27101. (12-4'82)

MOVIE POSTERS, VIDEOTAPES ETC., Send $1 for Giant Catalogue (deduct from first order). Thousands of titles to choose from. Movie Poster Place, Dept. 11, Box 309, Landsdowne, PA 19050. (9-'81—3'82).

FOR SALE: Thousands of rare original movie stills, candid and news photos, from huge private estate. Lombard, Robinson, Coogan, Powell, Tracy, Pickford, Russell, Blondell, Rogers, Disney, Westerns and many more. $2.00 each. No lists, be specific. Tal Kanigher, Box 6294, Burbank, Calif. 91505. (12-'81-2-'83)

Rare original film posters, lobby cards, pressbooks, etc. Silent-present. Special collection silent lobbies; sci-fi horror stills. Want list with S.A.S.E. or stop in our store. **Hollywood Silver Screen,** 6727½ Hollywood Blvd., Hollywood, CA 90028. (213) 463-1792. (TF)

Movie Star Photos. Physique, portraits and candids. From the thirties thru the seventies. **NAME THE STARS.** Send S.A.S.E. to Don Eckhart, 4N524 Church Road, Bensenville, ILL 60106. (2-'81-3-'82)

Buying and Selling Autographs in all fields of interest. Please send description and price to. Jack Good, P.O. Box 4462, Ft. Lauderdale, Florida 33338. (TF-2-2-'82)

G.W.T.W. Collectors
We have almost 400 different photos available in portraits and scenes from this 1939 classic. Send $1.50 for postage to inspect the samples to QUALITY FIRST, 6546 Hollywood Blvd., Suite 201, Hollywood, CA 90028. (TF)

CLASSIC MOVIE POSTERS, sheet music, magazines, records, soundtracks, Garland, Davis, Swanson, Crawford, Etc., specify interest. SASE Joe Page, 2127 Kenilworth, Los Angeles, 90039. (2-2-'82)

I HAVE ITEMS on most stars. Send SASE and wants. V. Ferraro, 3902 Barcelona St., Tampa, FL 33609. (9-12-'81).

OLD RADIO TUBES

Tubes for early Electric Radios. SASE for free price list. Sam Faust, Changewater, NJ 07831. (8-'81-8-'82).

MOVIE MERCHANDISE FOR SALE

ORIGINAL MOVIE POSTERS, LOBBIES, AND STILLS. Send $2.00 for catalogue to K. Colman, 73 Maplewood Dr., Plainview, NY 11803. (8-'82).

FOR SALE
original French posters
2 master-peaces of
JEAN RENOIR
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king size • linen-backed
very fine condition
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RARE CLASSIC
MOVIE POSTERS
Rare original movie posters, lobby cards, stills and pressbooks. Silent through present. Giant 52-page illustrated CATALOGUE TWO. Send $2 to POSTER CITY, 3 Henry St., P.O. Box 94-HS, Orangeburg, NY 10962. WE ALSO BUY ALL TYPES OF MOVIE MEMORABILIA—TOP PRICE PAID. (12-8'82)

FOR SALE
OLD RADIO SHOWS
MOVIE MEMORABILIA
STATE WANTS. **WANTED:**
JOHN GARFIELD ITEMS!
DAPHNE DICASTRI,
902 FOUL BAY RD., VICTORIA,
B.C., CANADA V85 4H8.

FOR SALE: **MOTION PICTURE ALMANACS:** 1943-44, '47-48, '50-51, '52-53, '53-54, '56. MOTION PICTURE YEARBOOKS: 1945, '46, '48, '49—$25 each postpaid. Larry Bradley, 707 W. Burton, Nevada, MO 64772. (12-3'81)

SUBSCRIBE TO HSM. Only $12 year. (10 issues.) You'll love it!

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FOR BIOGRAPHY-Credits of silent players. Contact "Andy," 728 N. Lucia, Redondo, CA 90277. (12-2'82)

In the tradition of her own art, **Collector's Originals** proudly presents a six colour, ten inch quality **Porcelain Plate** on the greatest actress who ever lived, **"Vivien."** Vivien Leigh is beautiful. Issue price $45.00. Produced and distributed by **Collector's Originals.** Send check, VISA, Mastercard (include no., exp. date and sign.) To: Collector's Originals, P.O. Box 17522, Memphis, TN 38117. (10-12-'81).

***NOTICE:** The next issue is February, 1982. Deadline: Jan. 1st.*

Movie Star Photos. Physique, portraits and candids. From the thirties thru the seventies. **NAME THE STARS.** Send S.A.S.E. to Don Eckhart, 4N524 Church Road, Bensenville, ILL 60106. (2-'81-3-'82)

AUTOGRAPHS — State wants with enclosed stamp. The Collector, Box 2870, Hollywood, CA 90028. (8-2-'82).

Movie Memories Poster Shop, 340 University, Palo Alto, CA 94301 (415) 328-6265. Free poster catalog for SASE. (12-6'82)

57' Hirschfeld Caricatures from the 60's on heavy cardboard. Stars titles include Monroe, Garland, Wayne, Misfits, Alamo. For more info send SASE to Gary Kellard, 1809 Balboa, San Francisco, CA 94121. (10-4-'82).

Autographed Movie Star Portraits— for catalog write ★ Star Signs ★, 645 So. Harrison St., Denver, CO 80209. (12-8'82)

Movie Memorabilia for sale or trade from the 30's to the present. Clipping packages, songsheets, pressbooks, etc. Will trade for material on Mansfield, Monroe, Van Doren, and Doris. Mike Henley, #9 Juri St., San Francisco, CA 94110. (8-'81-3-'82).

ORIGINAL MOVIE POSTERS, lobbies and stills. Send $2.00 for catalogue to Kenneth Colman, 73 Maplewood Dr., Plainview, N.Y. 11803. (9-'82)

Original Color Photos. 5x7 size of most major stars. $5 each + $1 postage. Send M.O. only. Ken Galente, Silver Screen, 119 E. 14th St., N.Y., NY 10003. (4-'81 - 5-'82)

JERRY OHLINGER'S Movie Material Store, Inc.

120 W. 3rd St., New York, NY 10012. (212) 674-8474. Open everyday 1:00-8:00 p.m. IND Subway West 4th Street stop. Free lists. For sale, stills, posters, film old and new, Color stills, slides, scripts. (4-'81 - 5-'82)

ORIGINAL MOVIE POSTERS, LOBBIES, AND STILLS. Send $1.00 for catalogue to Kenneth Colman, 73 Maplewood Dr., Plainview, NY 11803. (8-82)

Barbra Streisand Fans

Send 50¢ for postage to view over 300 sample photos of her, consisting of portraits and scenes from all of her films. QUALITY FIRST, 6546 Hollywood Blvd., Suite 201, Hollywood, CA 90028. (TF)

Movie Memorabilia for sale or trade from the 30's to the present. Clipping packages, songsheets, pressbooks, etc. Will trade for material on Mansfield, Monroe, Van Doren, and Diana Dors. Mike Henley, #9 Juri St., San Francisco, CA 94110. (8-'81-4-'82).

PACKAGES MAKE UP on all personalities." Tom J. Stuto, 27 Evans Rd., Stoneham, Mass. 02180. (4-80 TF)

COLLECTOR'S ALBUM. File, preserve, display LOBBY CARDS, ads, covers, sheet music, etc. Sturdy 3-post covers with 50 polyethylene 4-mil sleeves. Holds up to 11" x 14". Expandable—extra sleeves, extensions available. Colors: Earthbrown, Sunflower, Strawberry, Terracotta. $24.50 plus $3. (continental U.S.) each. George Ulrich, 326 W. Mercer St., Apt. C, Seattle, WA 98119. (12-2-3-4'82)

Rare original film posters, lobby cards, pressbooks, etc. Silent-present. Special collection silent lobbies; sci-fi horror stills. Want list with S.A.S.E. or stop in our store. **Hollywood Silver Screen,** 6727½ Hollywood Blvd., Hollywood, CA 90028. 213-463-1792. (TF 4-10-'80)

ORIGINAL PORTRAITS PAINTED:

Grable, Monroe, Hayworth, Darnell, Turner. From our photographic sources or yours. Howie Butler, 2343 E. Larpenteur, St. Paul, Minnesota, 55109. (4-12'81)

Los Angeles Times
August 6, 1962

MARILYN MONROE FOUND DEAD

Original copies of this newspaper announcing Marilyn's death. Many pictures. $5.00 per newspaper plus $1.00 for postage and handling. FLICKS, INC., Box 900, Sublette, Kansas 67877. (6-'81-8-'82).

FAVORITE STARS! Buying and selling autographed photos! Send offerings or wants (w/SASE) to: Walter Thomas, 24 Calif. St., ÷312, San Francisco, CA 94111. (2-'81-8-'82)

Marilyn Memorabilia

Hundreds of different portraits available as well as scenes from her films. Send 50¢ for postage to inspect the sample photos to QUALITY FIRST, 6546 Hollywood Blvd., Suite 201, Hollywood, CA 90028. (TF)

SUPERB SELECTION OF STILLS, POSTERS

Lobby cards, and color prints, old and new. No catalogue. State wants.
MEMORY SHOP WEST
1755 Market St., San Francisco, CA 94103. (415) 626-4873. Mon.-Sat., 12-6 p.m. (TF-6-'81)

JOHN WAYNE POSTERS

Full color 8½x11
Printed for Great Western Savings on 80 lb. coated enamel. These are proof sheets & excellent.
Supply is very limited.
Only $2.00 plus 50¢
postage and handling
★ ★
Doti Fiorello, P.O. Box 1566
Apple Valley, CA 92307

WANTED TO BUY

WANTED: **Sheet music,** clippings, posters, lobbies, pressbooks, paper dolls, etc. on **JUDY GARLAND.** I have clippings on many stars for sale or trade from 30's to 50's. Robin Cook, 4357 Albert St., Oakland, CA 94619. (12-4'82)

WANT—**DIXIE PICTURE LIDS.** Will buy one or as many as you have to sell. John Jannaccio, 9 Hickory Hill Dr., Waterbury, Conn. 06708. (12-2'82)

Want BING CROSBY movie pressbooks and lobby cards, 1938 and before including "King of Jazz" and two reel comedies, George McCabe, 4437 Colfax Ave, So. Mpls. Minn. 55409 (12-2'82)

Wanted Movie Magazines. Late 1920's thru early 1940's. Will buy or trade. Have magazines, books & clippings 1920's-1970's. Mike Pappas, 140 Park Ave., S.W., Canton, Ohio 44706. (12-2'82)

Wanted: **Photographs of Celebrities** with dolls. Have Shirley Temple items for sale. Laurel Dicicco, 14916 Cholaine, Victorville, CA 92392. (9-12-'81).

WANTED: **Autographs, letters,** signed **photos** of Ronald Reagan, Nancy Davis Reagan. Please furnish photostat of items. Fricelli Associates, P.O. Box 247, Bath Beach Station, Brooklyn, New York 11214. (9-12-'81).

Tyrone Power and Zorrow items wanted. Have clippings on stars and movies. Connie Johnson, 121 Harvard St., Colo. Springs, CO 80911. (11-12'81)

Wanted items on **Audie Murphy,** Rossano Brazzi, Jane Russell. Fans welcome to write. Helen V. Brens, 1218 Lockley Rd., Victoria, B.C. V9A-458. (11-12'81)

Wanted magazine cover and/or complete magazine of **Greta Garbo** preferably 1920's, 30's. Richard McLeod, Mission Inn, Apt. 332, 3649 Seventh St., Riverside, CA 92501. (11-12'81)

Wanted: Anything on the new (AVCO Embassy Film) **"Paradise."** It will not be released in the U.S.A. until Easter 1982. But is being released in (Italy) and (Germany) in (October-1981). I can use posters, lobby cards, stills, presskits, pressbooks, trailers, screening programs, movie programs, (audio and video) tapes, of reviews of **"Paradise"** from (German and Italian) radio & television, (photos of the sign, outside the theatre where the film is running with the title on it, plus photos of the poster, of **"Paradise."** I would also like the (audio soundtrack, from **"Paradise"**). Also (German and Italian) newspaper and magazine clippings, if possible with date and name of publication on them they came from. And everything else on the film **"Paradise,"** that you may find (scripts, radio spots, advertisements for the films on record or tape) etc. I can use more than a dozen of each clipping, plus many duplicates of anything else on **"Paradise."** Melissa Larson, Box 90A, (Rt. I) Mindoro, Wisconsin 54644. (11-12'81)

WANTED: Material on Lombard, Cary Grant & Ginger Rogers. If possible autographs. Dina Di Mambro, 11808 Oxnard St., No. Hollywood, CA 91606. (11-12'81)

WANTED: 10" LP soundtrack albums. all labels—Decca, Mercury, MGM, Capitol, Columbia, etc. Also, all illustrated motion picture editions of novels, published in the '40s. Joe Scadden Jr., 949 Kilburn Ave., Rockford, Ill. 61103. (11-12'81)

WANTED: Material on **Joan Crawford,** B. Stanwyck, L. Ball, B. Davis, and Y. DeCarlo. Reply to Brian Boyle, 3509 Courthouse Rd., Richmond, Va. 23236. (11-12'81)

WANTED: "Academy Award" **BULOVA WRIST WATCH.** "Boom" soundtrack album and pressbook. Barbara Stanwyck Lincoln Center Tribute Program for sale. W.R. Hagan, 470 W. 24th St., New York City, NY 10011. (11-12'81)

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Wanted: Photos of **Edy Williams** at Academy Award's ceremonies, premieres, and personal appearances. Bob Eckberg, W. 139 Gray Ct., No. 213, Spokane, WA 99205. (10-12-'81).

ELVIS PRESLEY items w/s. Records, pictures, films, etc. Free details and wants. B. Belfonte, 15010 Winolta Dr., No. 13, Clearwater, FLA 33520. (10-12-81).

WANTED: Anything on **JUDY GARLAND,** photos, books, records, etc., I am also interested in joining her fan club(s). Please contact Zemira Baker, 2640½ Ohio Avenue, Southgate, CA 90280. (10-12-'81.)

Interested in anything on "I Dream of Jeannie" or disaster films. Also Dixie Cup lids and pics. Also want material on Sinatra or Alan Ladd from 1940's. Also song hits or similiar magazines of 30's and 40's. Robert Avey, 59-Woodland Rd., Bedford, Mass 01730. (10-12-'81).

WANTED: **Shirley Temple** memorabilia. Paper dolls, glass, postcards, ads, sets, films, figures, jewelry, records, originals only. No offers. Describe and price with a SASE. Garcia, 8963 S.W. 34th St., Miami, FL 33165. (TF-6-'81).

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Anybody who would like to belong to a **Debbie Reynolds** Fan Club, contact me. We get together as a club and attend Debbie's night club acts; collect articles and pictures of Debbie. Write Mrs. Jeanne Bilyeu, 5713 Rosario Blvd., North Highlands, CA 95660. (10-2'82).

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MOVIEREEL

Continued

season: **George Burns'** "Early, Early, Early Christmas Special" (Nov.), **Dean Martin's** annual Christmas offering, and the **Osmond** family hour. **Perry Como** is going on location for Christmas again this year in Quebec. He will be showing viewers a typical French-Canadian Christmas... **Actors and Others for Animals** held their 8th fund raising Celebrity Fair at the Burbank Studio Ranch. Many celebrities were signing autographs for the film buffs . . . National Park Rangers are now busy conducting tours of the famous **Paramount Ranch** in Agoura, home of the Western town movie set where so many films have been made. It is now part of the Santa Monica Mountain National Park . . . **Lily Tomlin's** first starring feature for United Artists, due to start filming in New York in the spring, is "Illegitimate," with a budget of $6,000,000. Bellvue Hospital is the locale for the film, an original story about a head nurse, Tomlin, and her adventures in dealing with fantasies and obsessions of patients . . . The "faculty" of "Grease 2" will find these two returning to the big screen: **Annette Funicello** will play the music teacher, **Tab Hunter,** in charge of sex education. The original cast members returning to their classrooms include: **Eve Arden, Dody Goodman, Sid Caesar** and **Alice Ghostley . . . Robert Mitchum** and **Ali McGraw** will make their dramatic debuts on television in "The Winds of War" next year. Gregory Peck is taking the plunge, too. The Academy Award-winning actor will play Abraham Lincoln in "The Blue and the Gray," an eight-hour mini-series about the Civil War.

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Gabe Essoe is a freelance TV writer, living in Los Angeles, whose credits include "The Wonderful World of Disney" and "Alias Smith and Jones." He was previously TV Publicity Director and staff TV writer for Disney Studios, and worked in the publicity department of MGM studios.

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In the mail a new 1981 Performing Arts Reference Shelf (1981) catalogue providing a listing of Scarecrow Press Books for performing arts collections in cinema, TV/Radio, drama and theatre. Readers of HSM may write to the Scarecrow Press, Inv., 52 Liberty St., P.O. Box 656, Metchen, New Jersey 08840.

O.C. Seltzer-Painter of the Old West, by Mildred D. Ladner.

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Mildred D. Ladner is book editor for the 'World,' has worked for Assoc. Press & Wall St. Journal, a contributor to the Diplomat & National Observer. A book for lovers of the Old West. University of Oklahoma Press, Norman, Oklahoma 70319.

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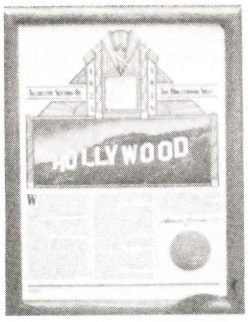

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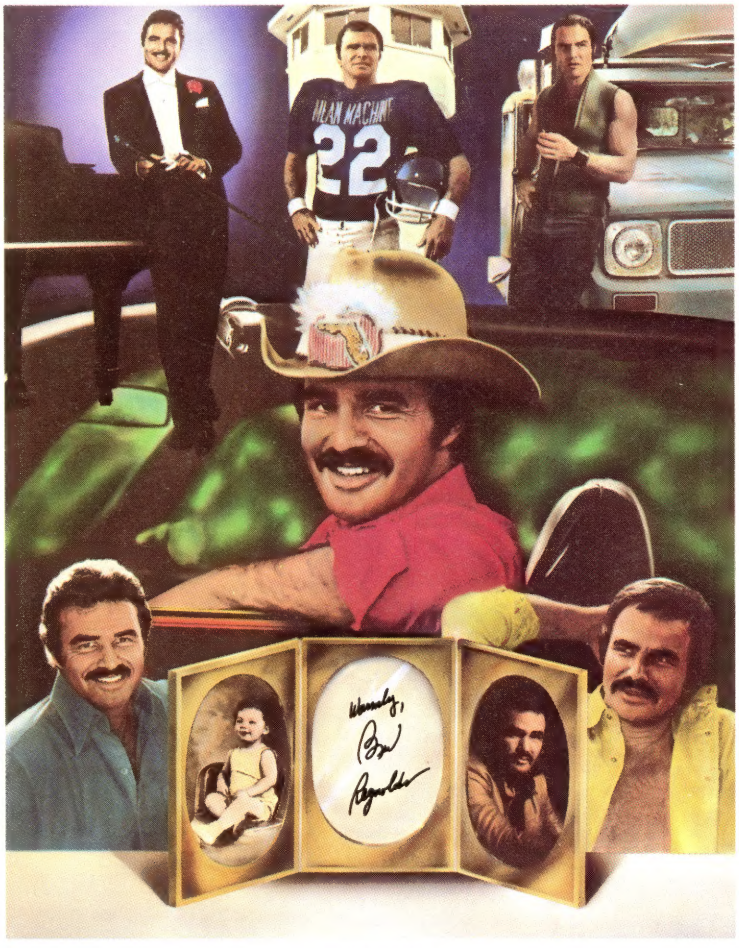

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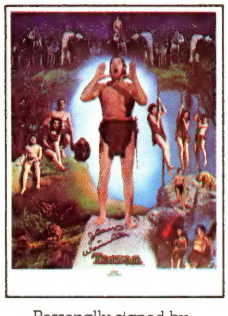

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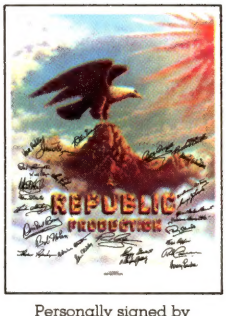

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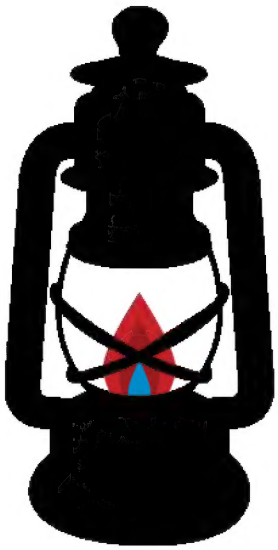

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